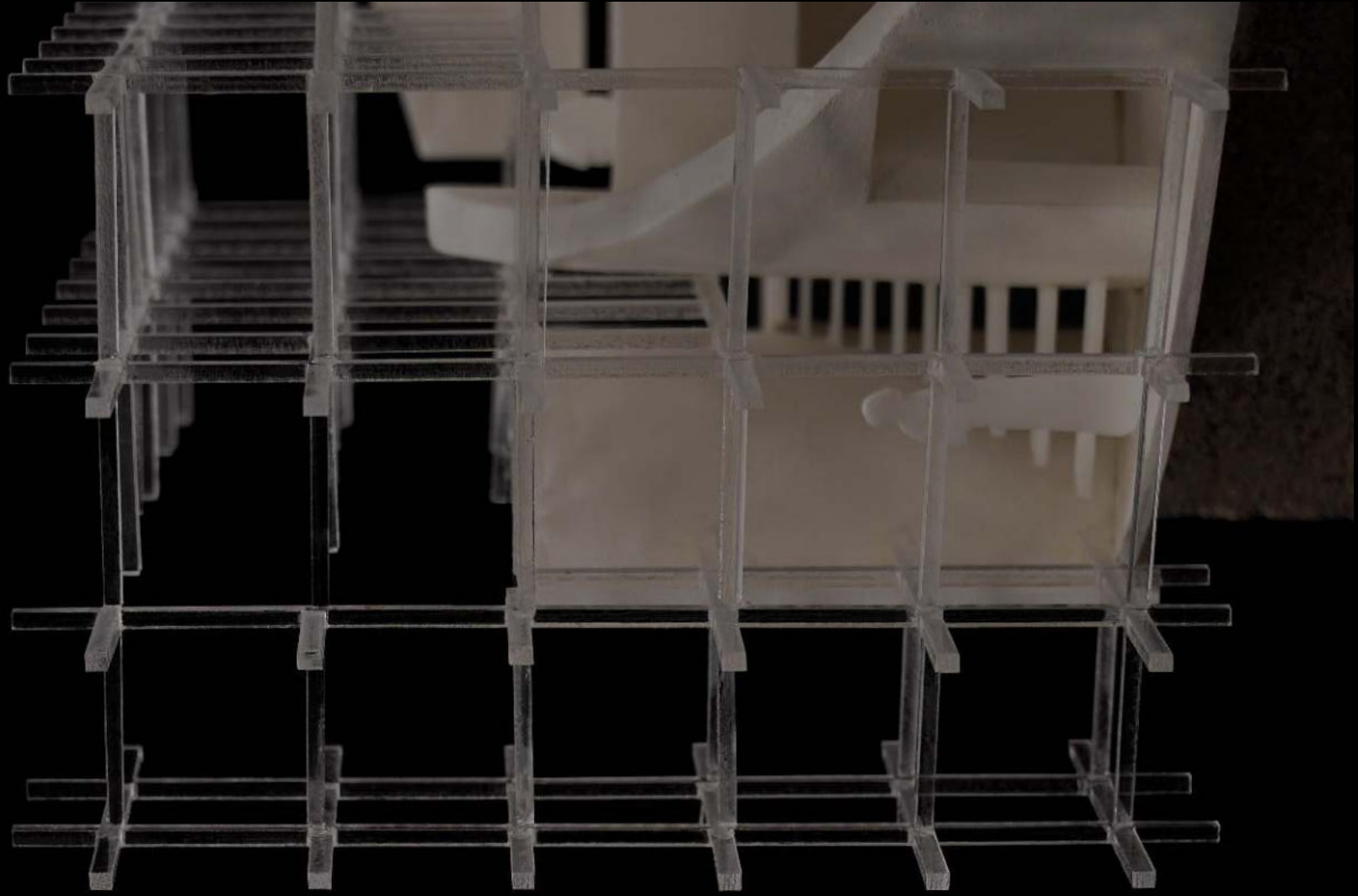

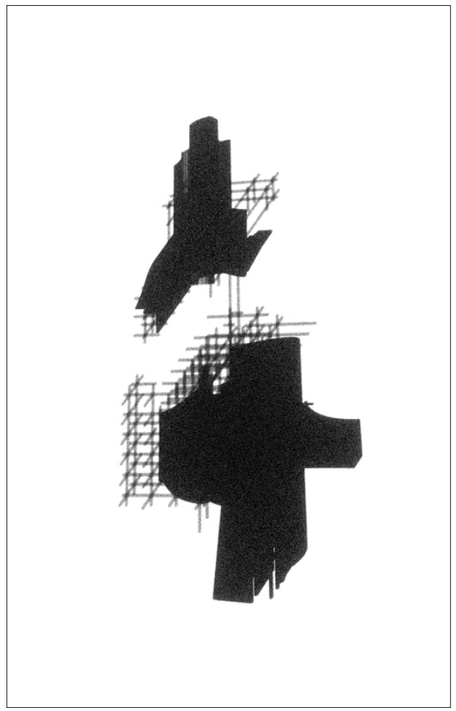

5

THE RELIQUARY

PROFESSOR NANCY SANDER

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THE MONASTERY

PROFESSOR NANCY SANDER

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TAMPA ART RESOURCE AND CREATIVE CENTER

PROFESSOR STANLEY RUSSELL

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VILLA SNELLMAN ADDITION

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ANGELA ‘ S ART STUDIO

PROFESSOR STEVE COOKE

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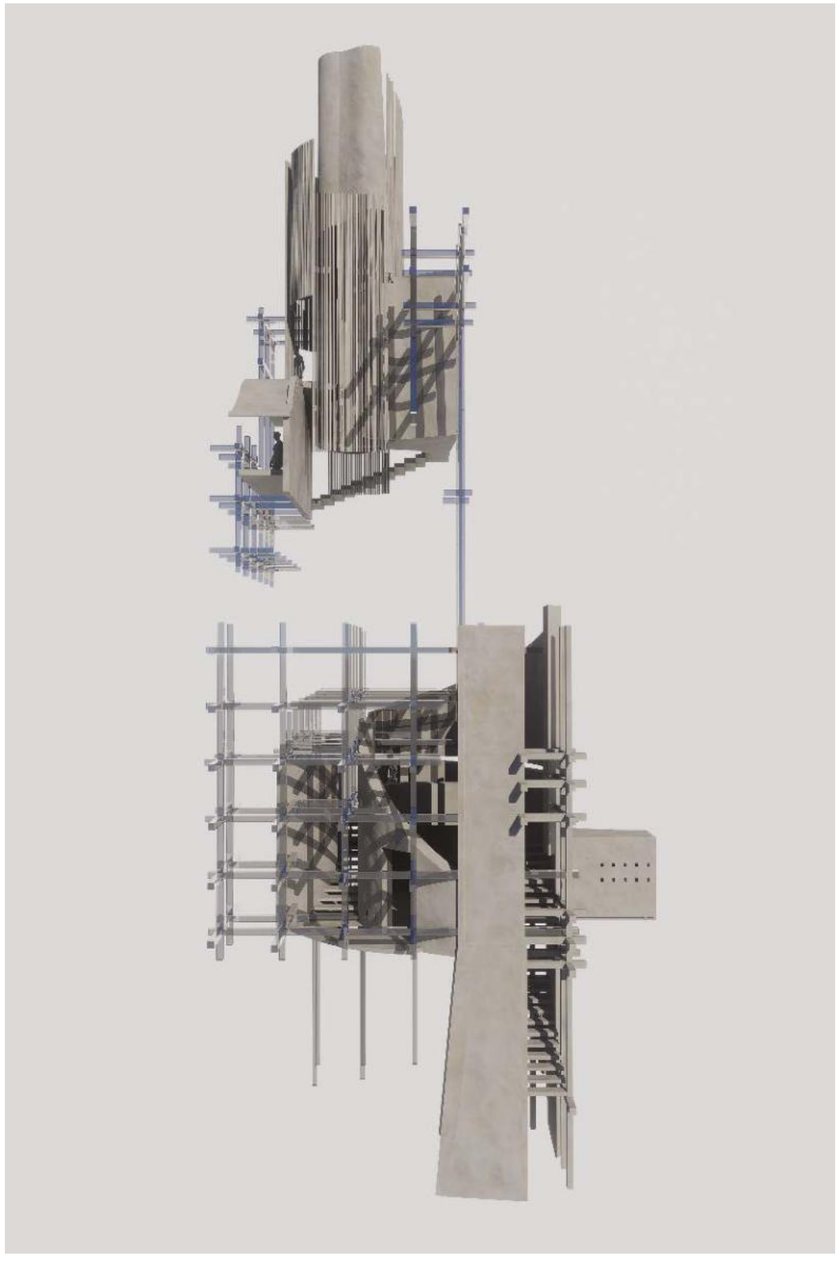
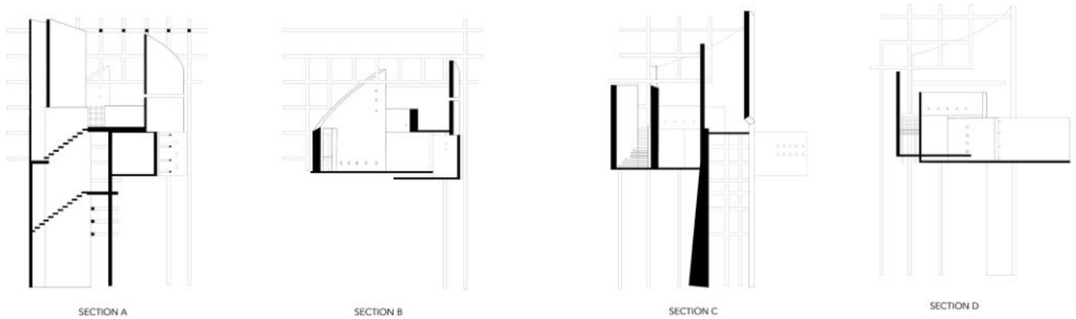
REVEL FARM CULINARY SCHOOL

PROFESSOR STEVE COOKE



THE RELIQUARY

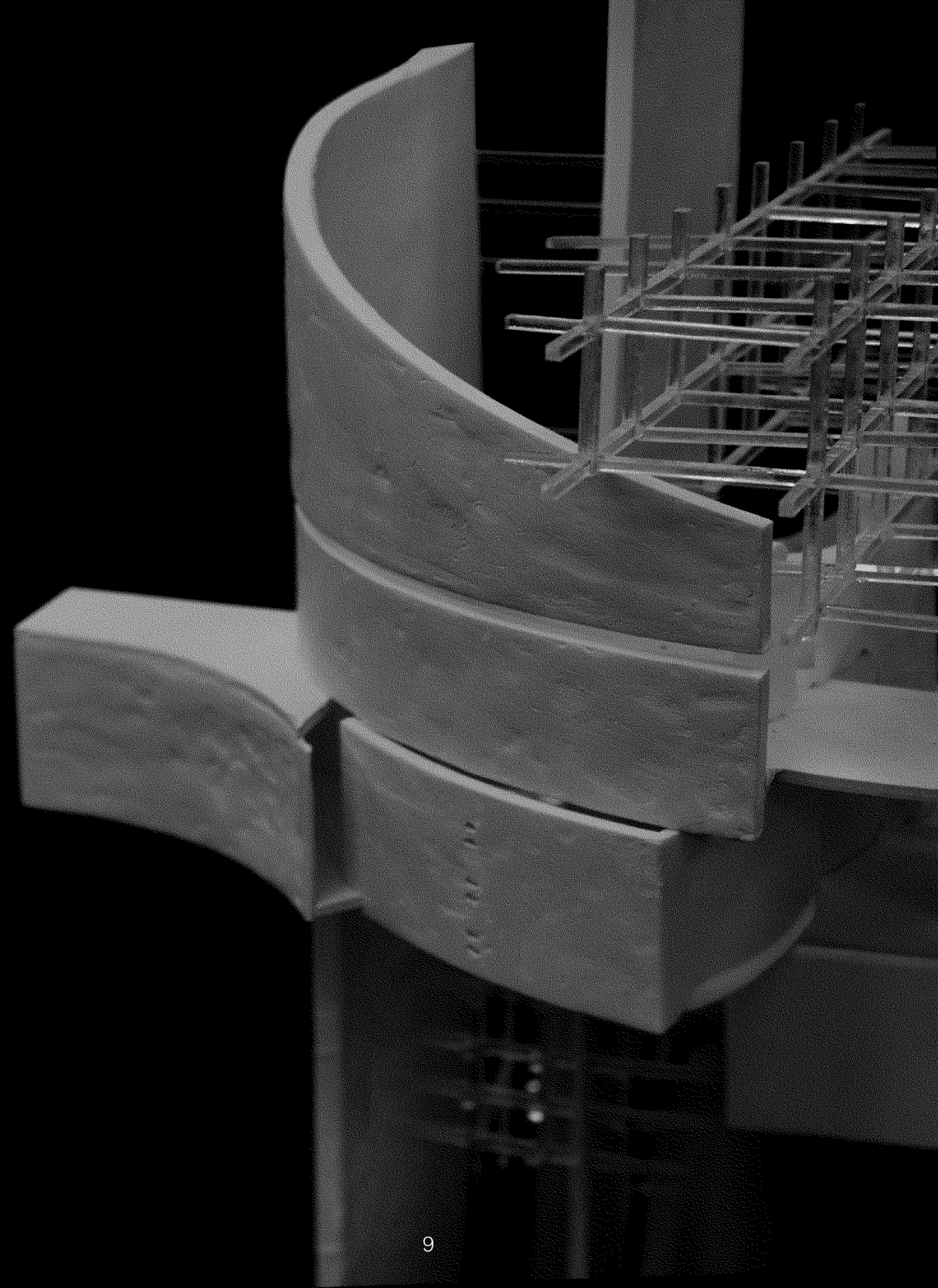
ADVANCED DESIGN STUDIO I PROFESSOR NANCY SANDER



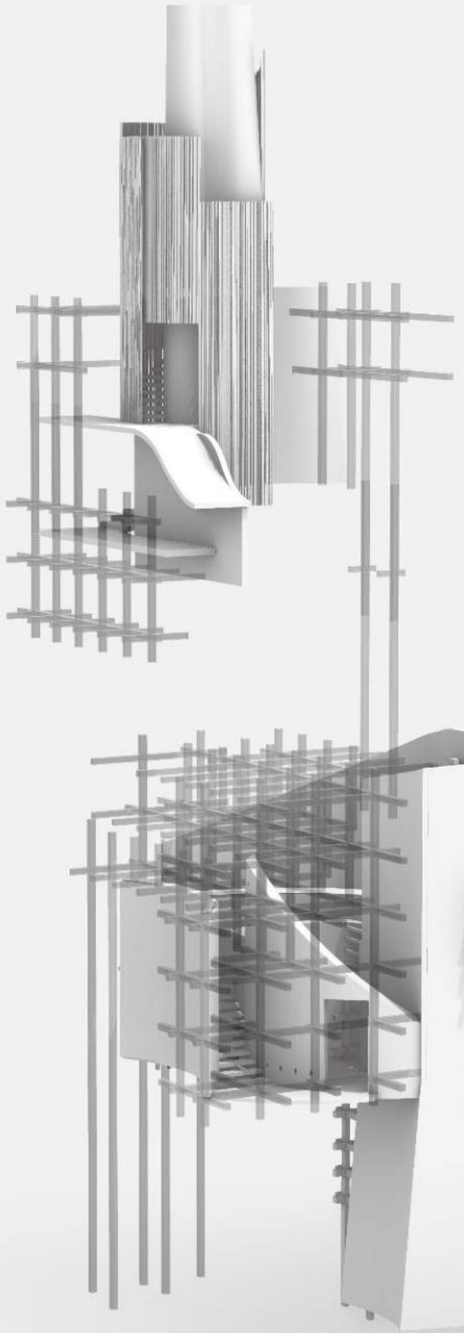
JOURNEY TO ANATTA

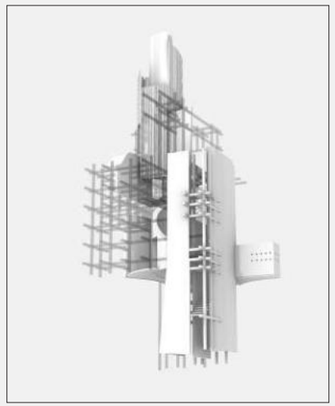
A future thousands of years from now, when Earth's environment collapses, human civilization declines, and the planet faces inevitable destruction. Humanity must search for a new world, yet the dream of building a Noah's Ark to save everyone is uncertain and ultimately impossible. In this reality, our bodies will remain on Earth to perish, but with advancing technologies, such as neural engineering and memory archiving, we may still preserve our spirit, thoughts, and consciousness. Could we have "stored" human memory and civilization, to be carried away by the last scientists or left to drift through the universe, waiting for rediscovery by future beings? Inspired by Nolan's Interstellar and Buddhist philosophy, Journery to Anatta examines the instability of time and space, proposing that existence is far more complex than our linear understanding. Just as Interstellar's tesseract reveals a higher-dimensional reality where time and memory coexist, Buddhism's concept of "Anatta" (no-self) teaches that the physical body is not the true self, but the essence lies in consciousness, beyond form, time, and space. This intersection reveals that while countless versions of the self may exist across parallel times and worlds, the body itself has no enduring value; only our preserved consciousness holds the possibility of renewal and continuation. This project imagines a space designed to compress and store the essence of human civilization, a vessel of awareness that may be carried away by the last remaining scientists or set adrift in the cosmos, awaiting rediscovery by future beings or other forms of intelligence.

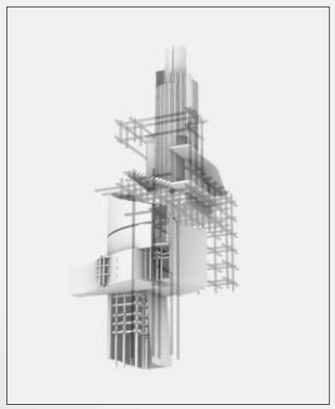
The design is divided into two realms: the “Ruins” below, representing humanity’s final sanctuary, where people gather in a central hall to pray, bid farewell to their bodies, and confess their regrets in peripheral “repentance spaces” before transcending physical form; and the “Guidance” above, a vertical cylindrical vessel where collective consciousness is preserved. Like a spacecraft docking with a space station, the Ruins serve as the station, and the Guidance as the departing vessel carrying humanity’s last hope into the cosmos. The architecture is circular, symbolizing wholeness and the cyclical nature of creation, destruction, and rebirth. Constructed from white terracotta — an ancient, enduring material — the interior exudes fragility and continuity, whil e its exterior is shielded by a protective fiberglass “four-dimensional shell,” echoing the tesseract from Interstellar. This juxtaposition of soft interior and defensive exterior embodies the project’s purpose: to safeguard the last fragments of human civilization on a timeless journey toward Anatta.

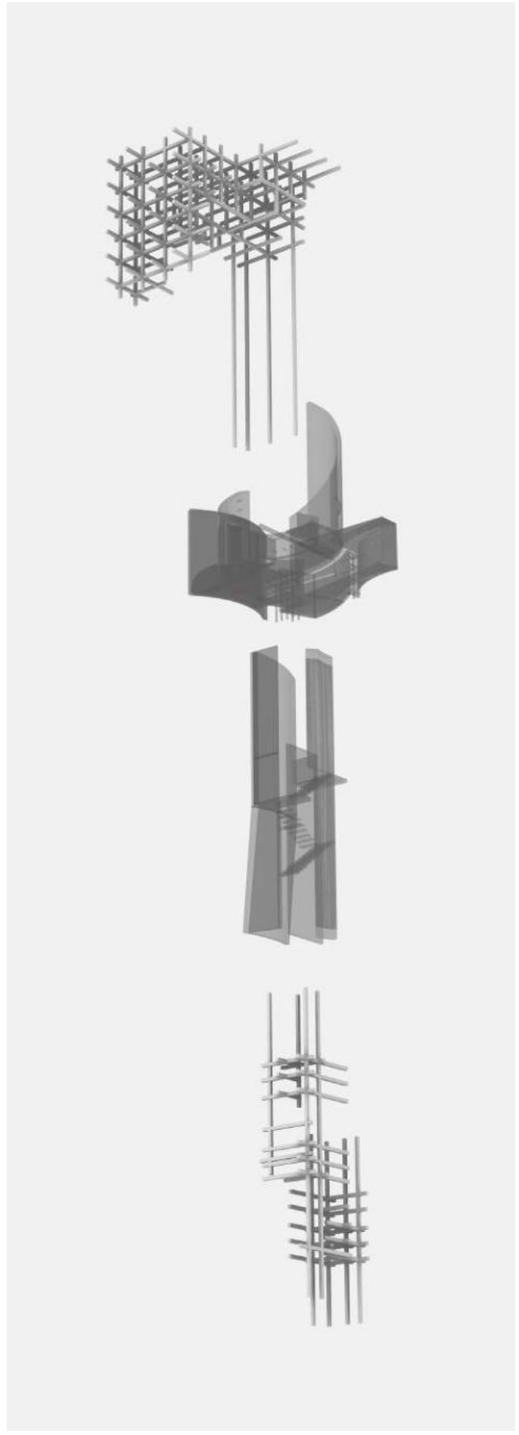


TO A NEW CHAPTER OF HUMAN



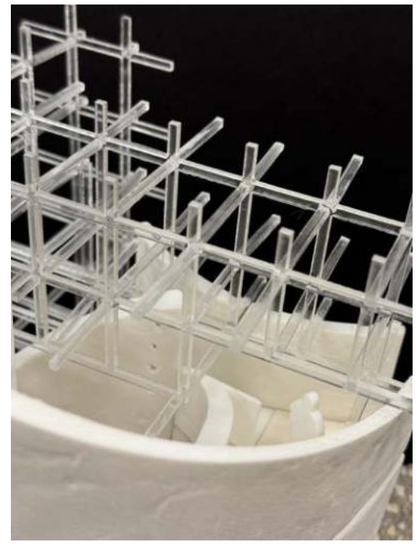




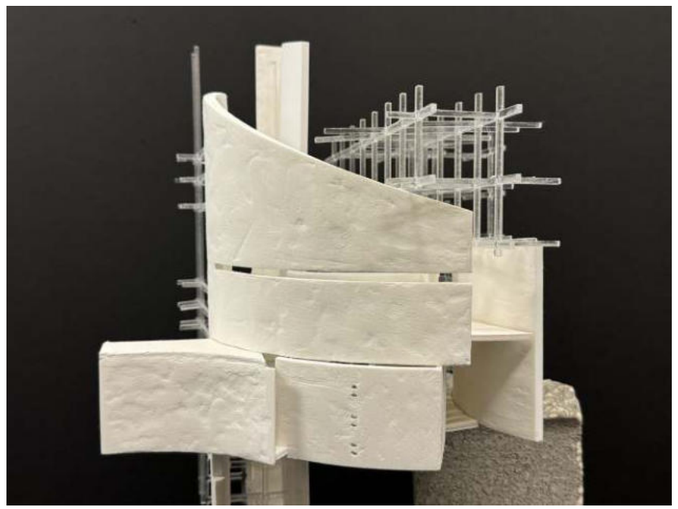


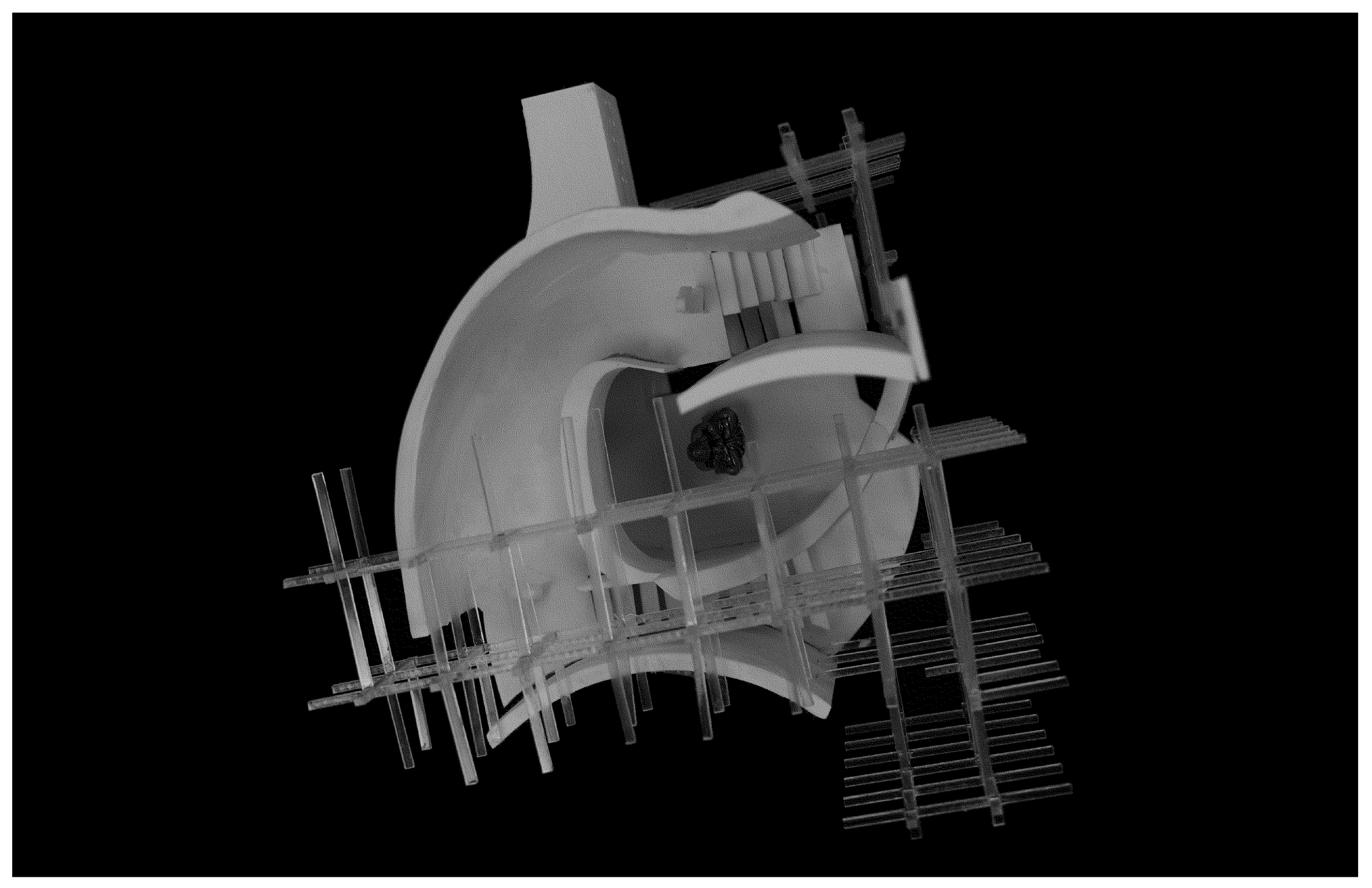
SECTION A

SECTION B



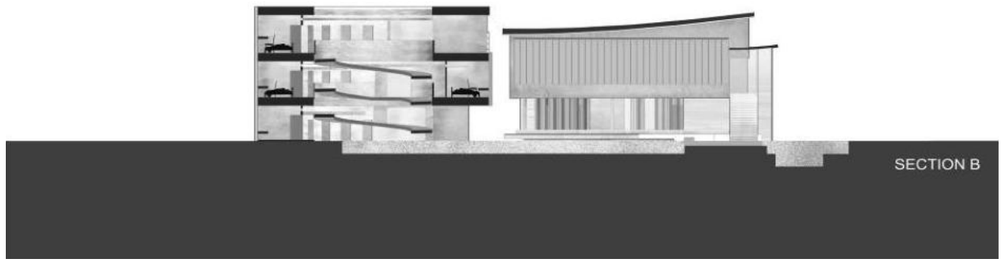
Ultimately, the models are not static representations but physical metaphors of the project's central thesis — that the body is transient, while consciousness holds the potential for continuity. They function as speculative relics, bridging the boundary between ruin and vessel, Earth and cosmos, mortality and transcendence.

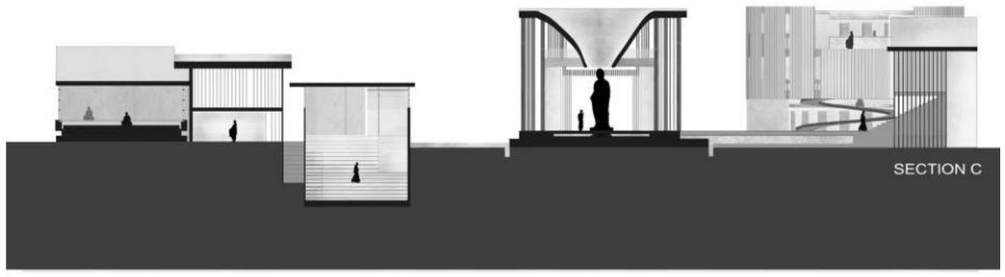


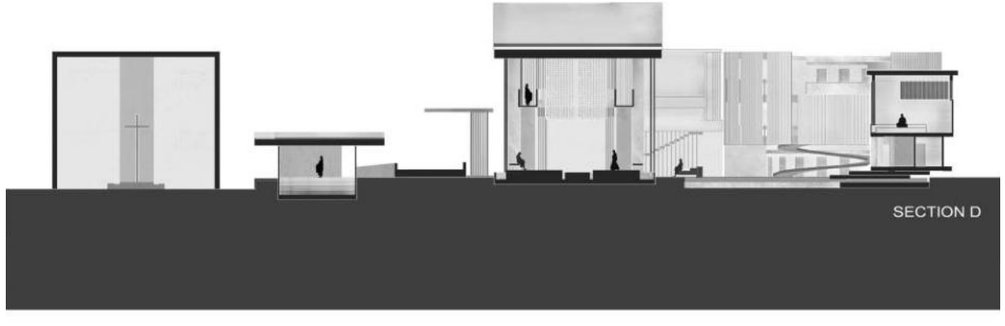


THE MONASTERY

ADVANCED DESIGN STUDIO I PROFESSOR NANCY SANDER







TRANQUIL DHARMA RETREAT

a refuge for reflection

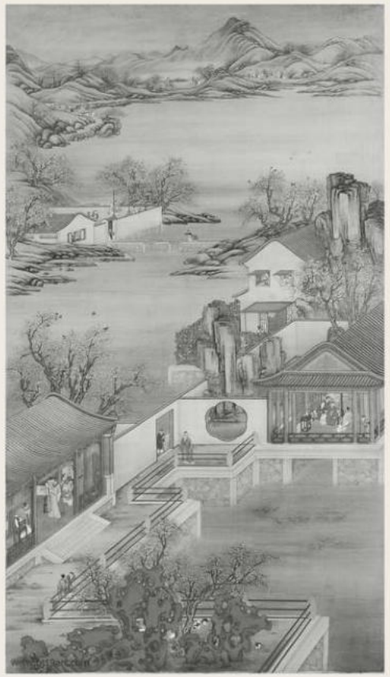
“Form is not different from emptiness, emptiness is not different from form, form is emptiness and emptiness shall also be form. Sensation, perception, formation, and con sciousness are also like this. All phenomena are emptiness, neither arising nor ceasing, neither defiled nor pure, neither increasing nor decreasing ” - The Heart Sutra

3 Buddhist Philosophy in this project:

1 - Emptiness In Buddhism, “emptiness” refers to the concept that all phenomena are devoid of in trinsic, independent existence and are interdependent and interconnected. The design translates into open space/floorplan, atrium, skylight, and varying volumes at different building masses. Emptiness also determined the landscape design where the complex is separated into several different scale buildings instead of one singular monastery building, which are later “interconnected” by the water features, as shown in the concept graphic to the left.

2 - Impermanence (Anicca) In Buddhism, “Impermanence” refers to the fundamental concept that all conditioned phenomena are transient, constantly changing, and devoid of enduring, permanent essence. In the design, it is translated into movable features, such as rotatable panels shading devices, and window conditions. Most of the buildings also do not have a fixed/ singular use and can be multi-purpose for most cases, where it agrees with the concept of Impermanence.

3 - Dependent Arising In Buddhism, “Dependent Arising” refers to the belief that all phenomena depend on a complex web of interrelated causes and conditions, emphasizing the interconnected ness and interdependence of all things. In the design, it is translated into the connec tion between spaces such as the separated buildings being connected back together through water features, and roof manipulation where the



园
GARDEN

THE GARDEN REPRESENTS THE CONNECTION BETWEEN DWELLING AND NATURE, SERVING AS A TRANQUIL, SOUL-NURTURING, AND SPIRITUAL PLACE FOR CULTIVATION. ONE DISTINCTIVE FEATURE OF EASTERN CLASSICAL ARCHITECTURE IS THE INCORPORATION OF WATER ELEMENTS AND GARDENS, EMPHASIZING SPACES WHERE HUMANS COEXIST WITH NATURE. IN BUDDHISM, THIS IS REFERRED TO AS THE UNITY OF HEAVEN AND HUMANITY, A PHILOSOPHICAL CONCEPT THAT HIGHLIGHTS HARMONY WITH NATURE AND THE IDEA OF YIN AND YANG BALANCE.

水
WATER

IN EASTERN CULTURE, THE ELEMENT - WATER, SYMBOLIZES LIFE, FLOW, PURITY, AND SPIRITUALITY. IN BUDDHISM, WATER IS THE MAIN ELEMENT FOR PURIFYING THE MIND, WHILE ALSO REPRESENTING THE PROCESS AND AS THE PRIMARY MEDIUM OF REBIRTH.

佛
BUDDHISM

BUDDHIST ARCHITECTURE ENCOMPASSES KEY ELEMENTS: THE PAGODA, A MULTI-TIERED TOWER REPRESENTING WISDOM AND SPIRITUALITY; THE MAIN HALL, CENTRAL FOR RITUALS AND MEDITATION; THE MOUNTAIN GATE, SYMBOLIZING BUDDHIST VALUES; MONASTERIES, RESIDENCES FOR MONKS WITH STUDY AND DINING AREAS; SCRIPTURE HALLS HOUSING BUDDHIST SCRIPTURES; MONK'S QUARTERS FOR SIMPLE LIVING; AND LANDSCAPING FEATURING ZEN-INSPIRED GARDENS FOSTERING MEDITATION. THESE ELEMENTS VARY BASED ON REGIONAL CULTURE, SECT TRADITIONS, AND HISTORICAL CONTEXT.

空
SPACE

BUDDHIST ARCHITECTURE EMPHASIZES SPACIOUSNESS FOR MEDITATION AND INTROSPECTION. BY INTEGRATING WITH NATURE, THESE STRUCTURES OFFER SERENE ENVIRONMENTS, PROMOTING INNER PEACE AND HARMONY. THROUGH OPEN LAYOUTS AND NATURAL LIGHT, THEY FACILITATE SPIRITUAL GROWTH AND LIBERATION FROM WORLDLY CONCERNS. SUCH DESIGN FOSTERS TRANQUILITY, AIDING INDIVIDUALS IN THEIR QUEST FOR ENLIGHTENMENT AND INNER LIBERATION.

无常

虚空

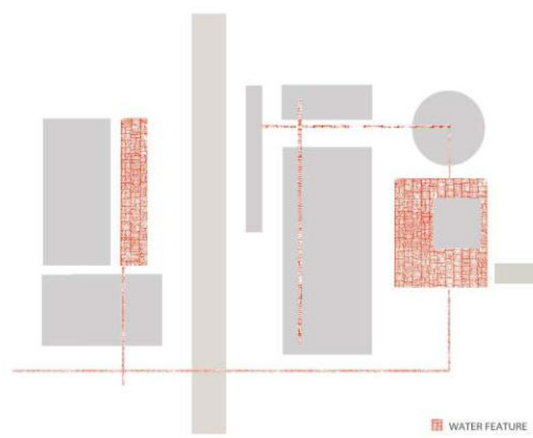
因果关系 因缘

空
SPACE

THE CONCEPT OF "EMPTINESS" IN BUDDHISM REFERS TO THE IDEA THAT ALL PHENOMENA LACK INHERENT EXISTENCE OR SELF-NATURE, EMPHASIZING THEIR IMPERMANENT AND INTERDEPENDENT NATURE.

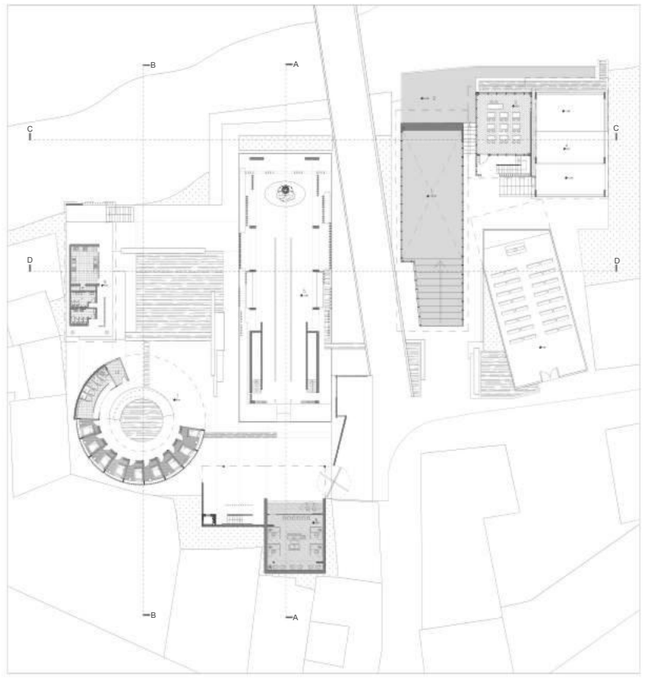
OPEN, SPATIAL LAYOUTS AMONG BOTH POSITIVE AND NEGATIVE SPACE, FACILITATING A BROADER PERSPECTIVE, ENSURING NO SENSE OF NARROWNESS FROM ANY ONE OF THESE BUILDING MASS AND HENCE VISUALLY INDUCES RELAXATION AND SOOTHING EFFECTS.

缘
DEPENDENT ORIGINATION



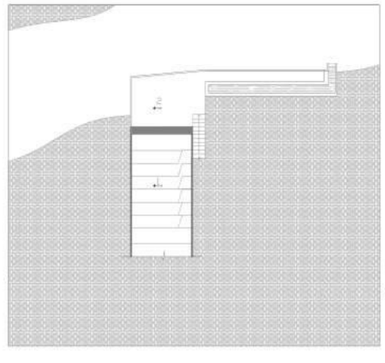
"DEPENDENT ORIGINATION" IN BUDDHISM DENOTES ALL PHENOMENA ARISE FROM MULTIPLE CAUSES AND CONDITIONS, EMPHASIZING INTERDEPENDENCE AND IMPERMANENCE.

BY INTERWEAVING AND CONNECTING DIVERSE SPACES, A UNIFIED YET DIVERSE ENVIRONMENT IS CRAFTED. FROM ONE OR MORE CENTRAL POINTS, AREAS ARE SURROUNDED AND INTERCONNECTED. THE WATER FEATURES IN THE GARDEN AND THEIR EXTENSIONS ARE HIGHLIGHTED, WITH EACH PASSING BUILDING ACTING AS A NODE. THESE ARCHITECTURAL NODES ARE INTERCONNECTED, DEPICTING A SYMBIOTIC RELATIONSHIP AMONG THEM.



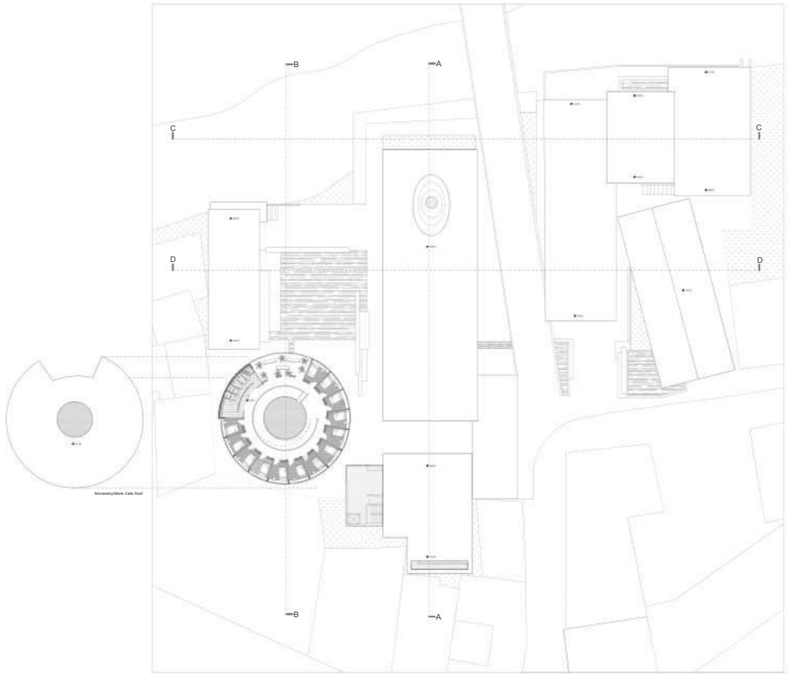
1ST FLOOR

1 Underground Auditorium
2 Underwater Balcony/Pathway
3 Classroom/Workroom
4 Multi-purpose/ Meditation Space
5 Great Hall
6 Administration
7 Monastery/Monk Cells
8 Semi-public Kitchen & Publish Washroorr
12 Mechanical room



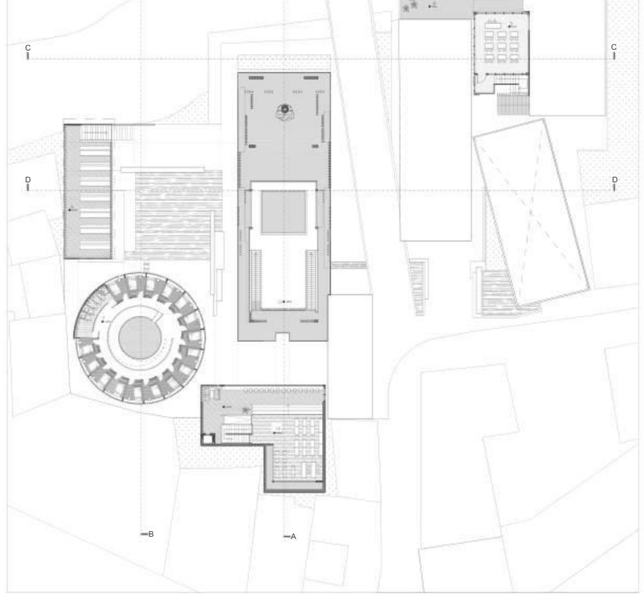
BASEMENT FLOOR

1 Underground Auditorium
2 Underwater Balcony/Pathway



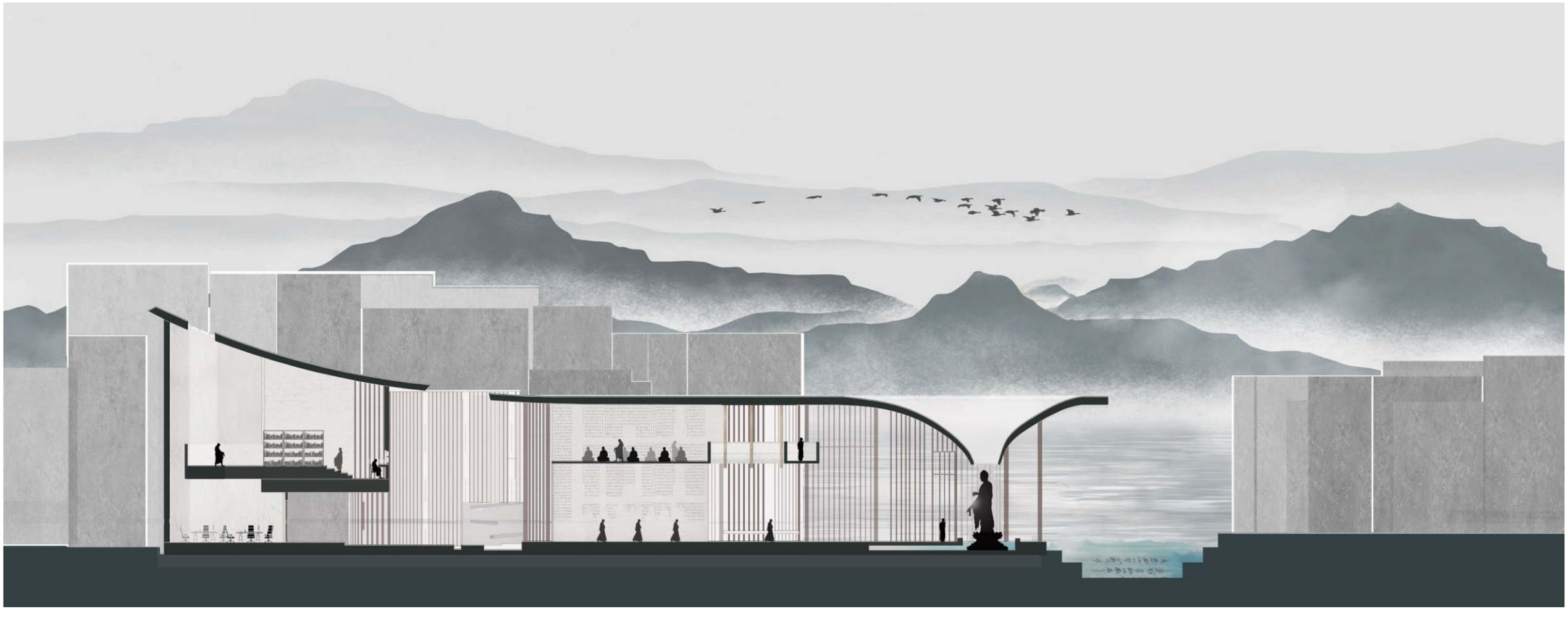
3RD FLOOR/ ROOF

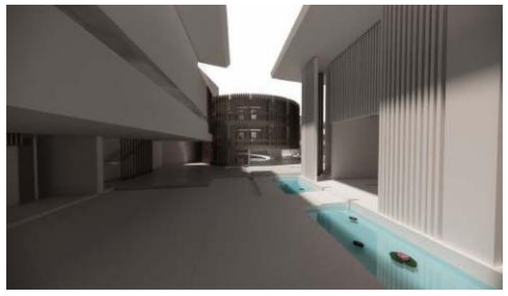
7 Monastery/Monk Cells with Roof Garden

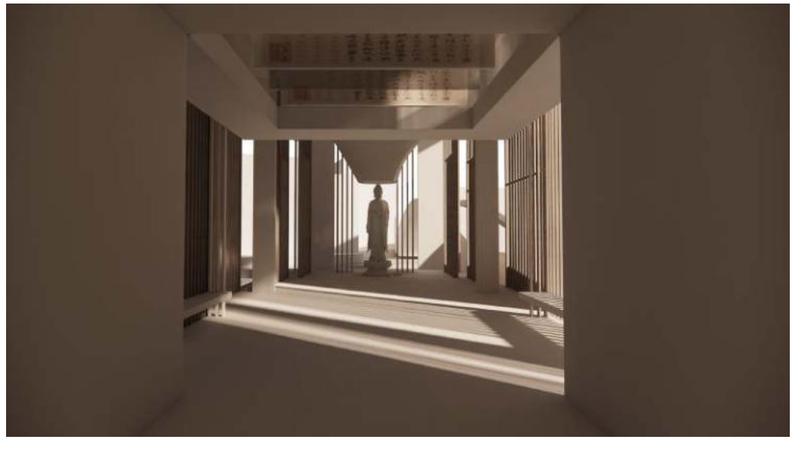


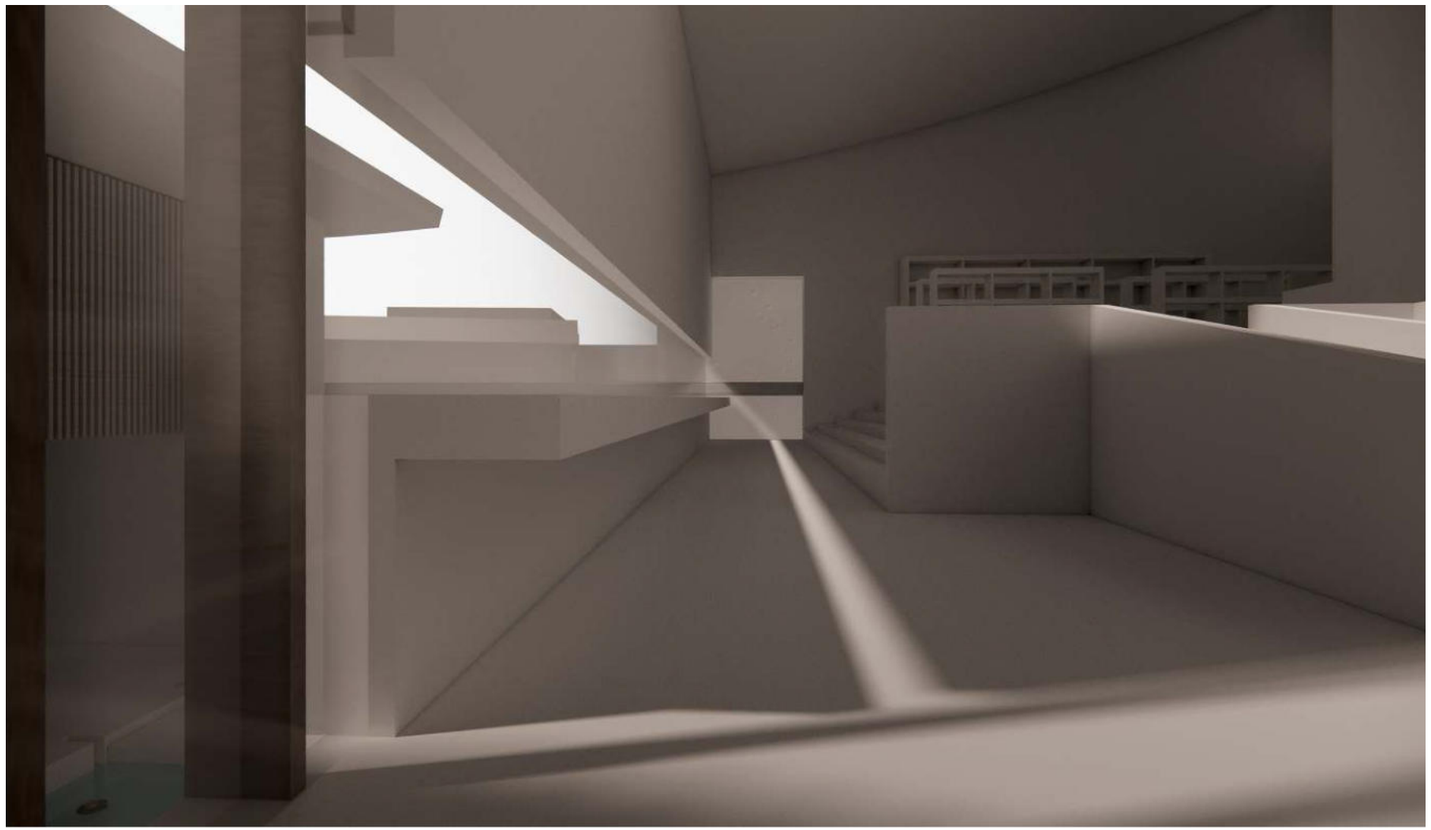
2ND FLOOR

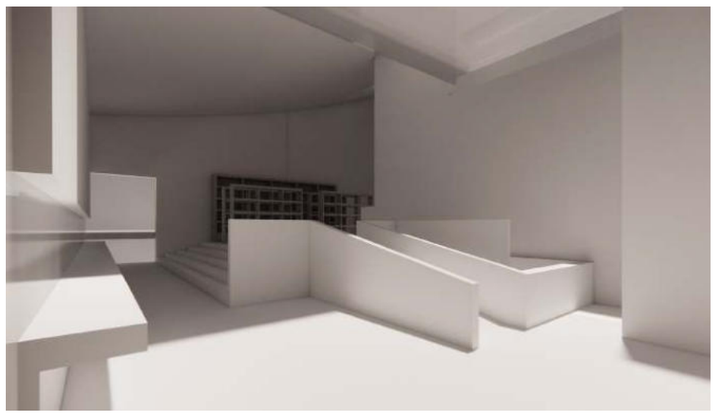
3 Classroom/Workroom
5 Great Hall
7 Monastery/Monk Cells (2nd-3rd floor)
9 Dinning Hall
10 Library
11 Sutra chanting hall

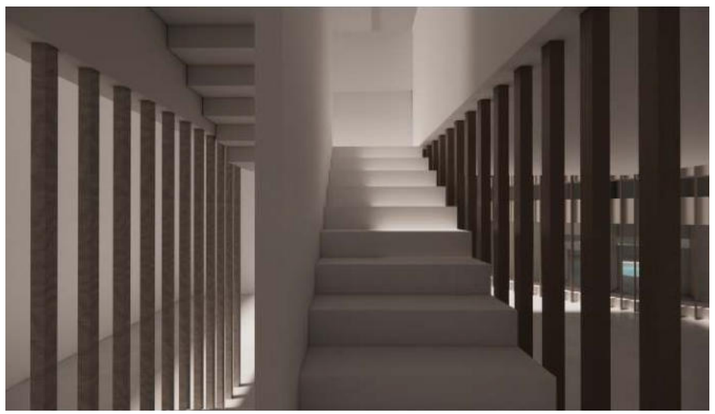


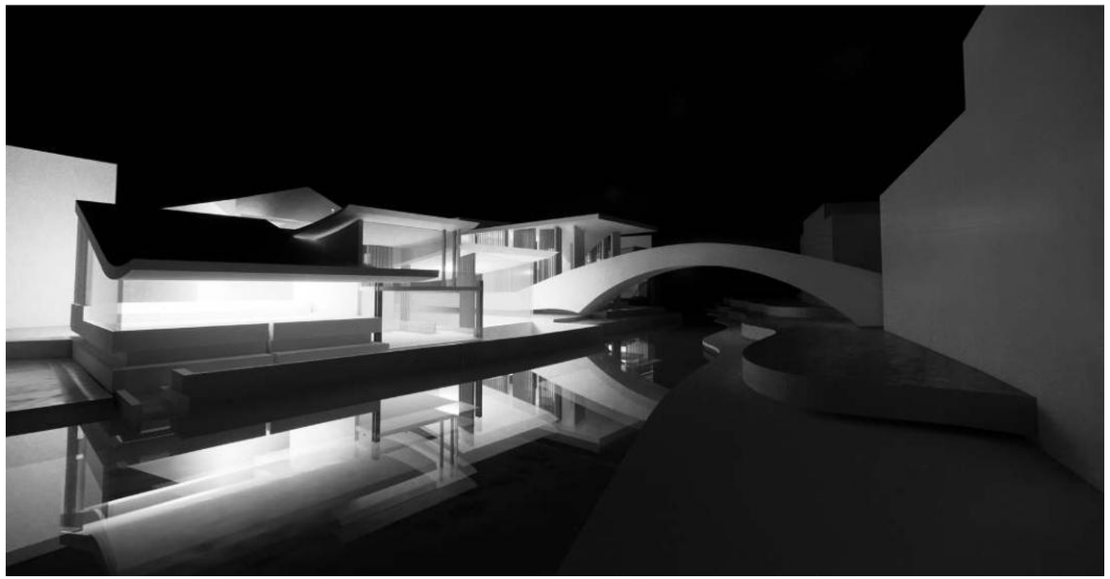


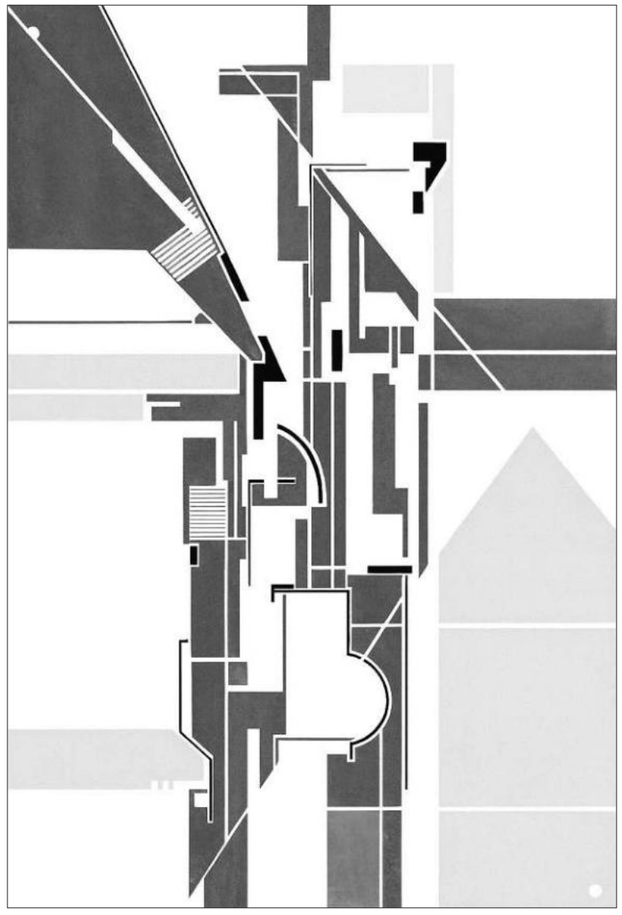






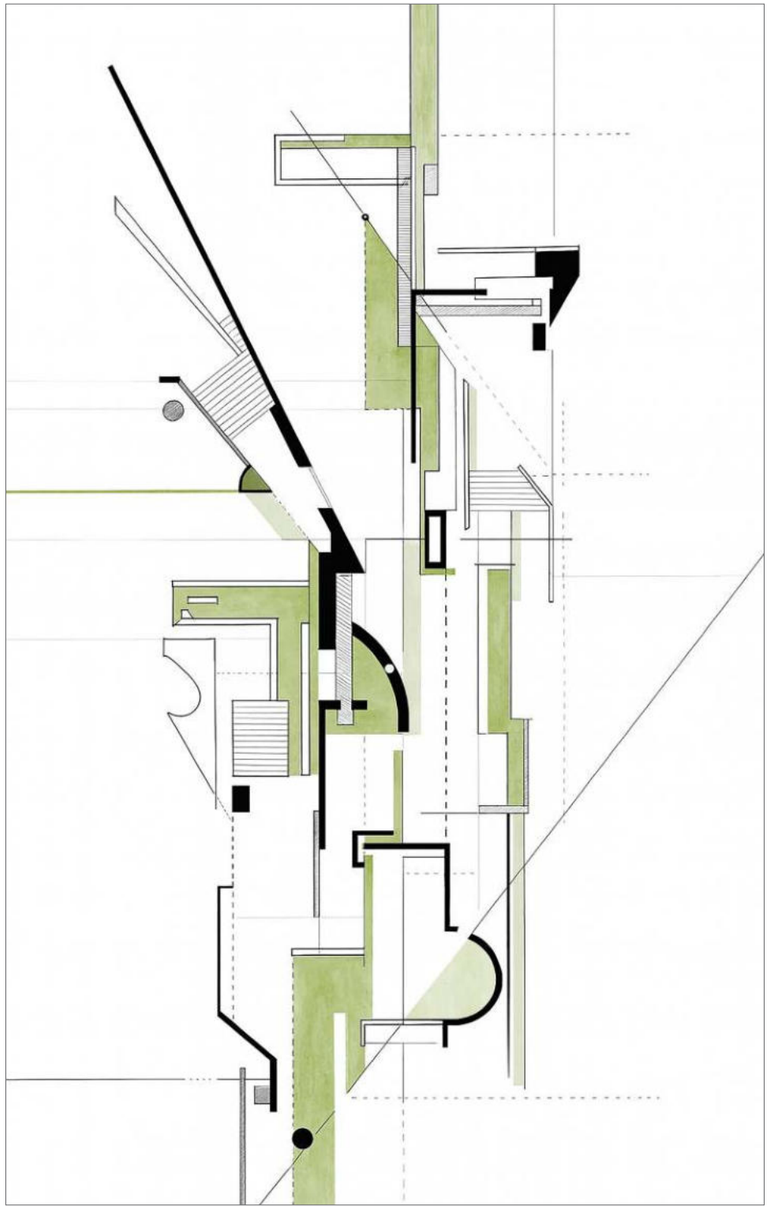






TARCC

TAMPA ART RESOURCE AND CREATIVE CENTER
ADVANCED DESIGN STUDIO II PROFESSOR STANLEY RUSSELL

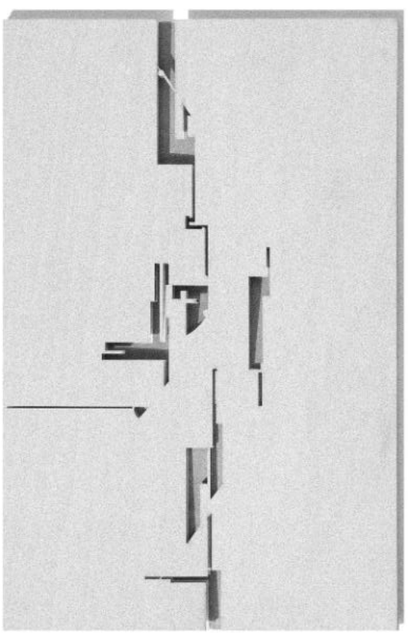


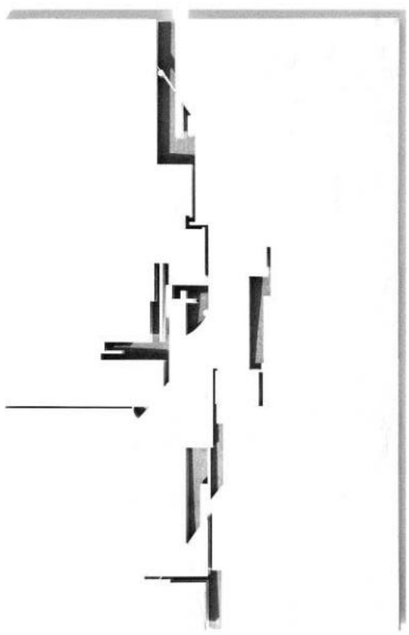
TAMPA ART RESOURCE AND CREATIVE CENTER (TARCC)

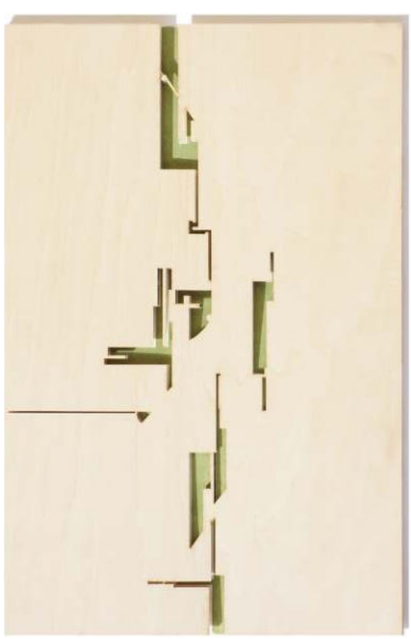
Situated in Tampa, FL, alongside the Ybor Turning Basin, the Tampa Art Resource and Creative Center (TARCC) re imagines an underutilized industrial site into a cultural and educational hub. Located near prominent landmarks like the Florida Aquarium and the USPS Ybor City Processing Center, the complex bridges the gap between Deso to Park, the Channel District, and Ybor City, reconnecting a historically isolated neighborhood with the urban fabric. The design employs a series of small-scale building masses strategically arranged to create a community space These masses are linked via elevated bridges on the second floor, providing additional spatial connectivity and convenience. To mitigate Tampa's intense afternoon sun, the south-facing structures are clustered, reducing ground-level heat and glare. Noise pollution is addressed through thoughtful site planning: the river buffers sounds from the Channelside neighbor hood, while building along the other edge of the site with solid concrete walls shield visitors from industrial and traffic noise. The project divides the site into two distinct zones. The northern zone prioritizes education, featuring studios, labs, classrooms, and residential spaces, while the southern zone offers entertainment-focused amenities such as galleries, theaters, and dining options. This functional separation caters to diverse visitor groups, ensuring accessibility and usability.

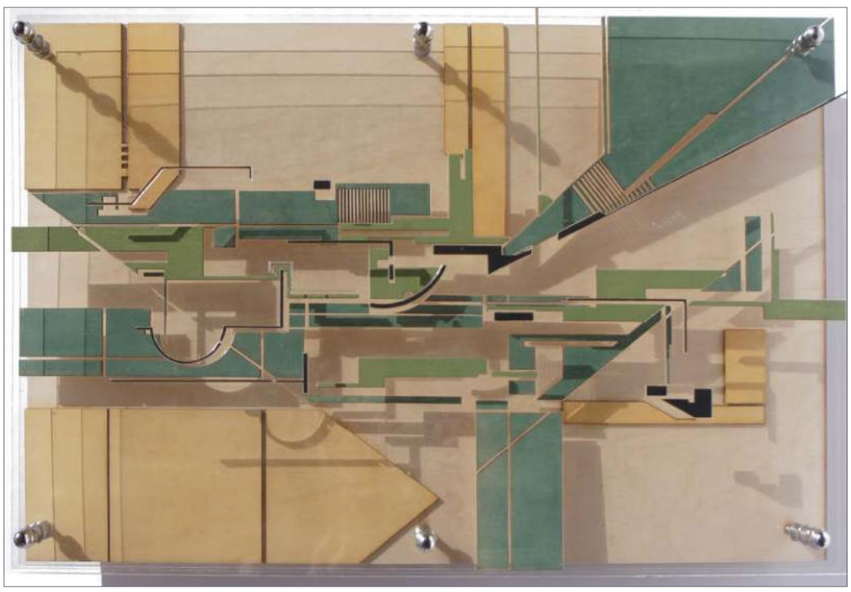
This project was developed within a process-oriented studio framework, beginning with the selection of three mid-20th-century artworks from the Museum of Modern Art (MoMA). Through conceptual and analytical diagrams, each artwork was examined to reveal its spatial relationships, figure–ground conditions, and formal qualities. These initial studies were synthesized into a composite figure–ground abstraction, which served as the generative graphic informing subsequent site and massing strategies.

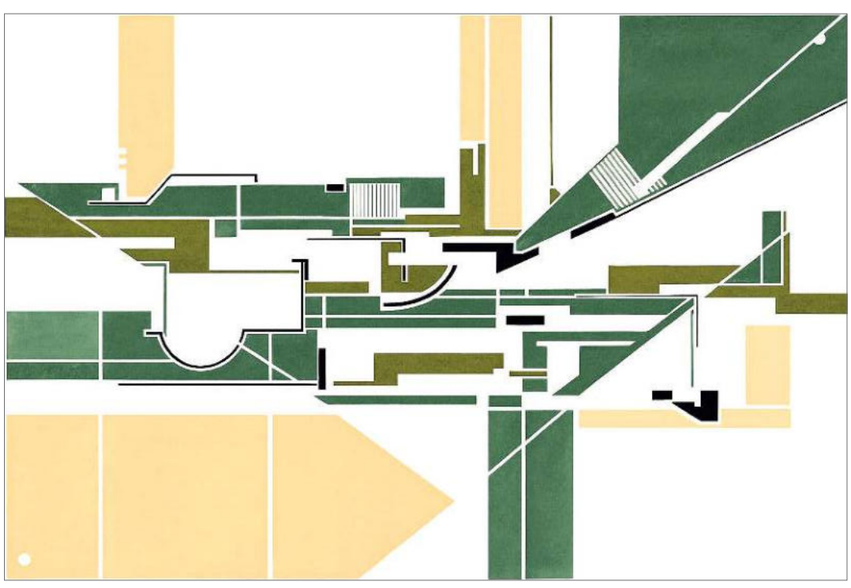
FIGURE - GROUND ABSTRACTION RELIEF MDOEL

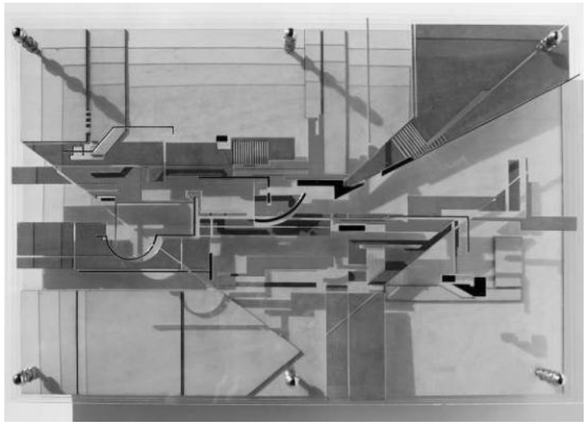




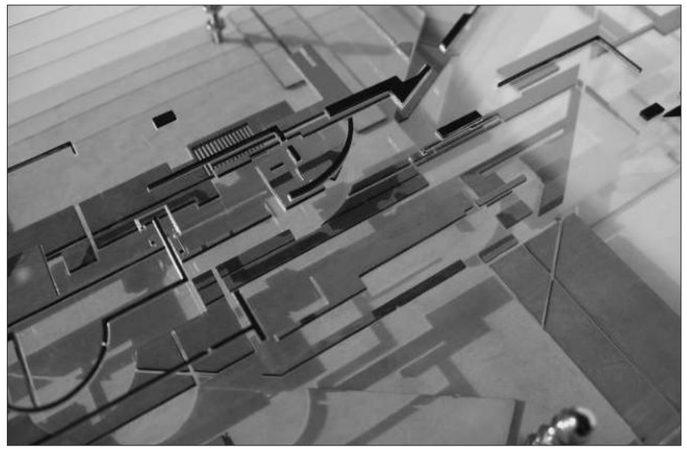


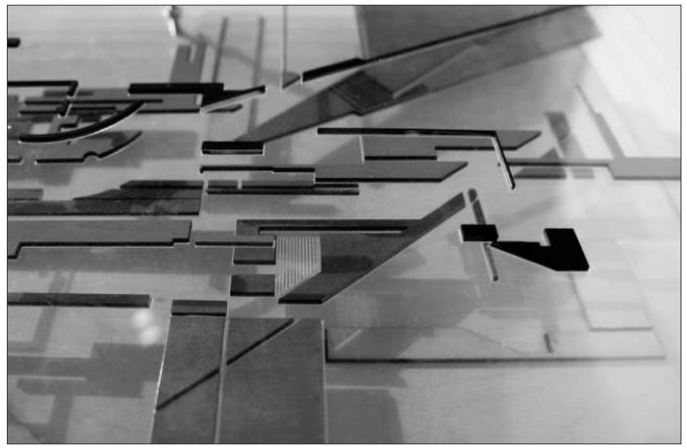


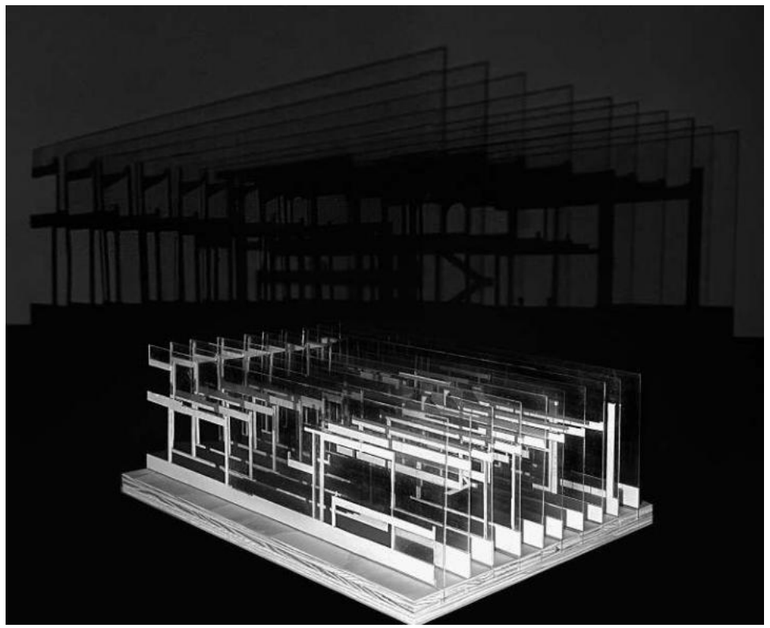


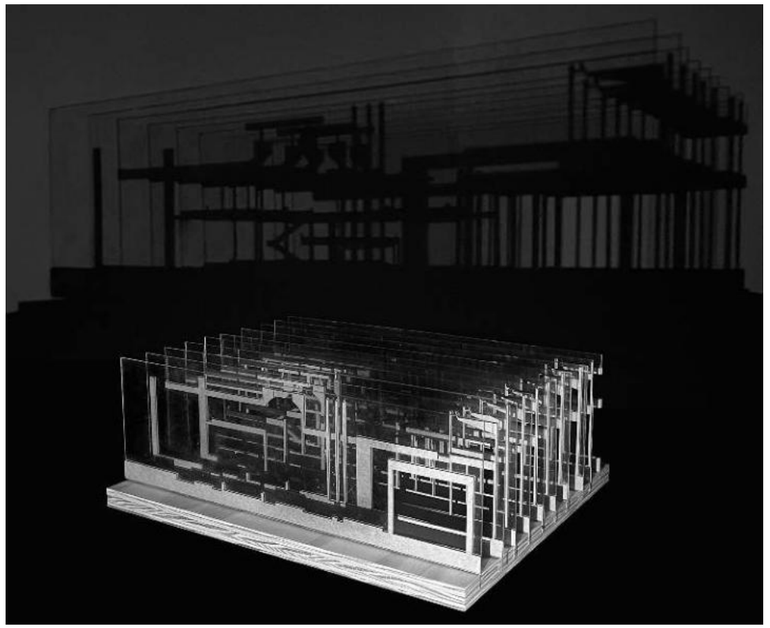


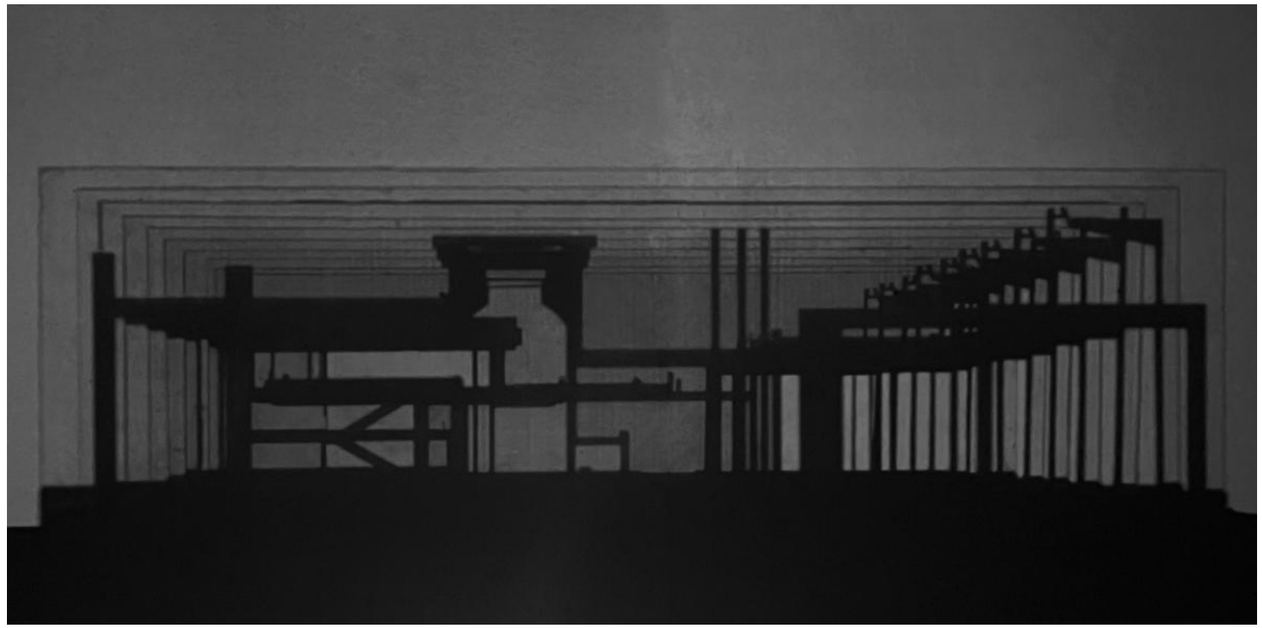
The drawing was then translated through multiple representational media. It was first explored as a digital model, which provided spatial clarity and informed the development of sections, study models, and spatial iterations. The graphic was further materialized as a laser-cut wood relief, accentuating voids and solids through physical depth. This relief evolved into a painted acrylic model, assembled with bolted layers to create a three-dimensional relief construction. The painted components were simultaneously employed as tools for producing a transfer print diagram, generating a secondary two-dimensional graphic derived directly from the physical model. This iterative exchange between drawing, model, and printmaking reinforced a cyclical design methodology where each medium informed the next.









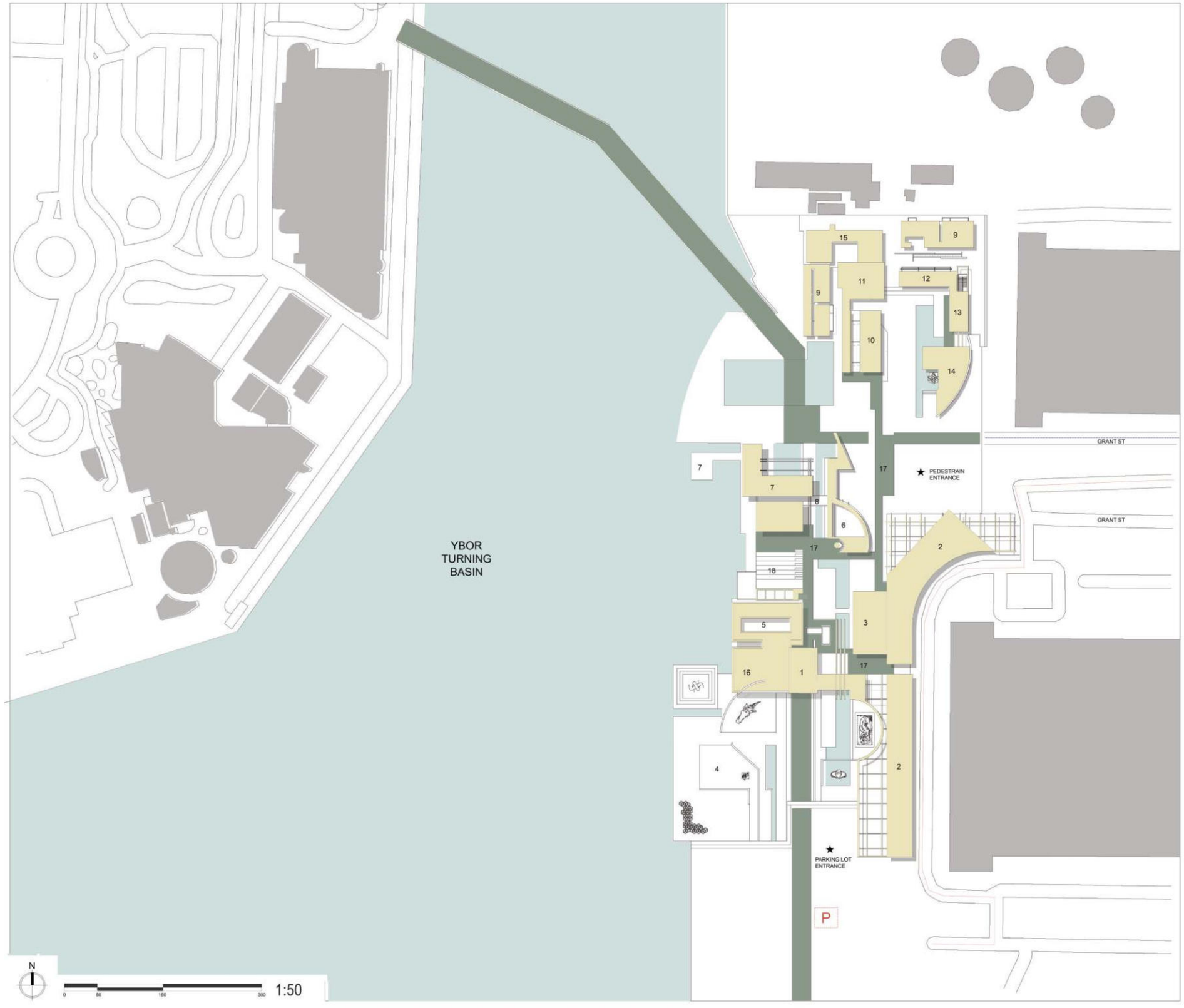


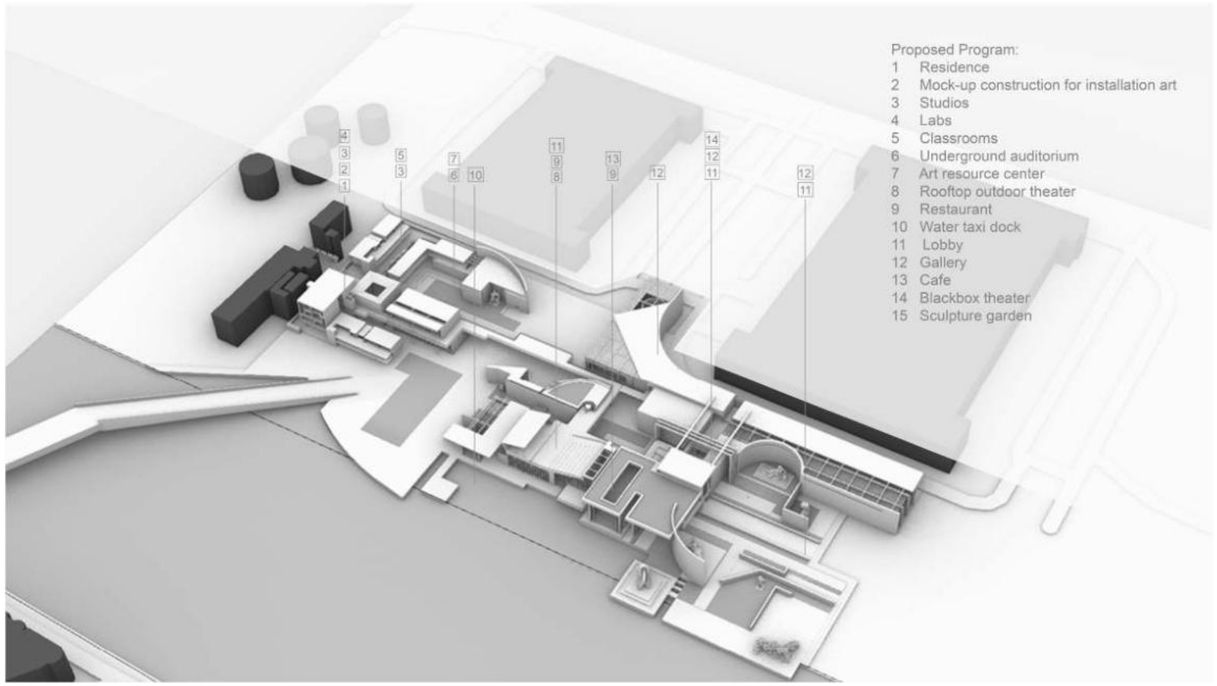
CROSS - SECTION STUDY MODEL

SITE PLAN

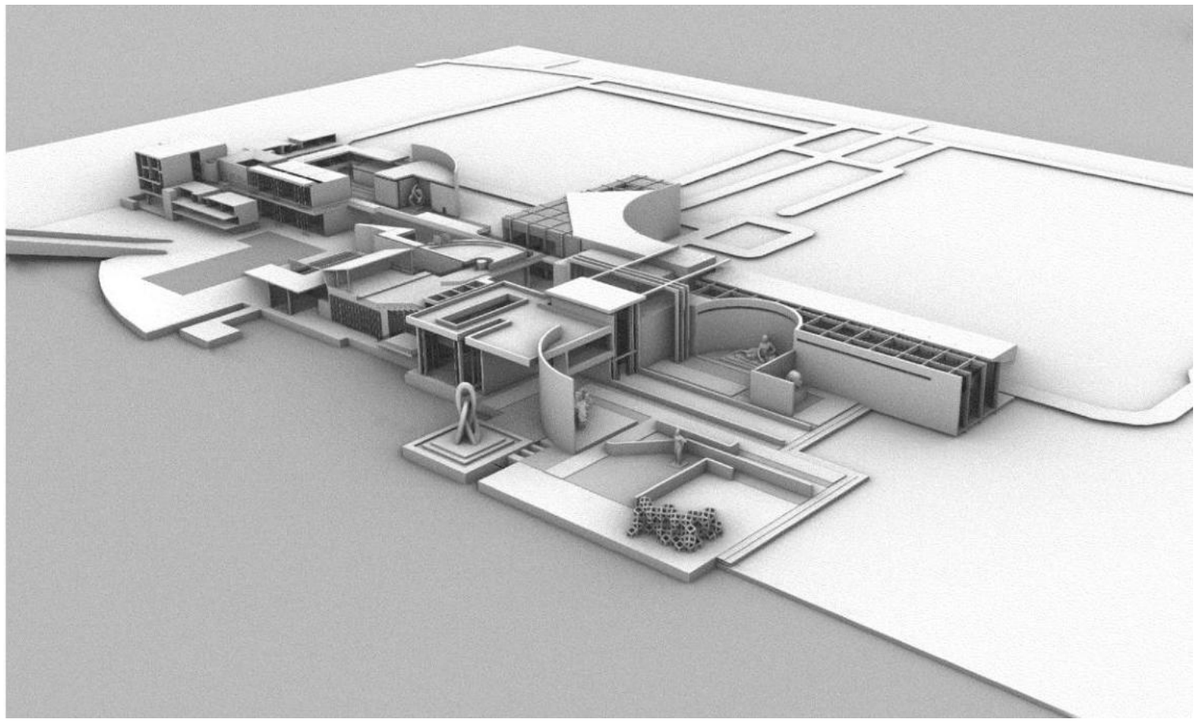
★ ENTRANCE
MAIN CIRCULATION
BUILDING MASS
SITE BUIILDINGS
WATER
P PARKING LOT
TRAFFIC ROUTE
PEDESTRAIN ROUTE

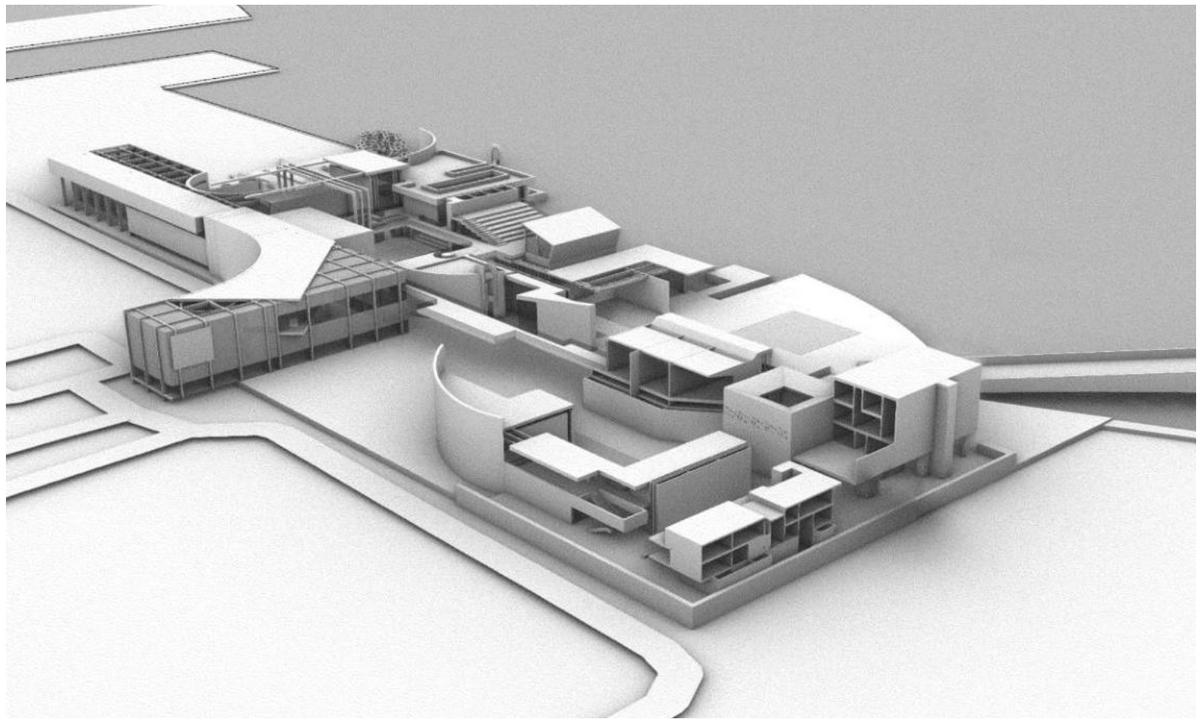
1 LOBBY
2 ART GALLERY/ EXHIBITION CENTER
3 BLACK BOX THEATER
4 SCULPTURE GARDEN
5 RESTAURANTS
6 EXHIBITION CORNER/ MULTI-PURPOSE SHOWROOM
7 WATER TAXI DOCK AND TICKET CENTER
8 RESTROOMS
9 STUDIOS
10 LABS
11 MOCK-UP INSTALLATION ROOM
12 CLASSROOMS
13 AUDITORIUM/ LECTURE HALL
14 ART RESOURCE LIBRARY
15 RESIDENCE
16 CAFE
17 OVERHANGING PEDESTRAIN WALKWAY
18 ROOFTOP THEATER



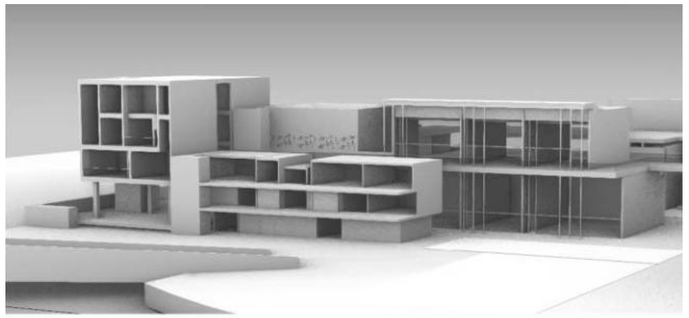


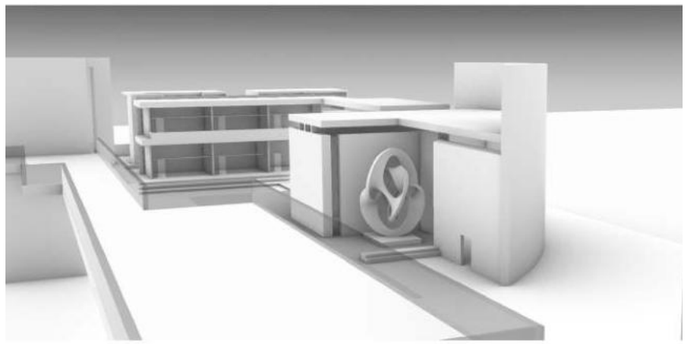
The resulting architectural proposal envisions a public complex dedicated to art resources, creative production, and educational programs. The masterplan is organized into two primary zones: the northern zone housing studios, labs, classrooms, auditoriums, a resource center, and residences, and the southern zone prioritizing public and entertainment functions, including galleries, theaters, restaurants, and cafés. This functional division not only emphasizes programmatic clarity but also ensures accessibility and usability for diverse visitor groups, cultivating a dynamic intersection of art, education, and community engagement.

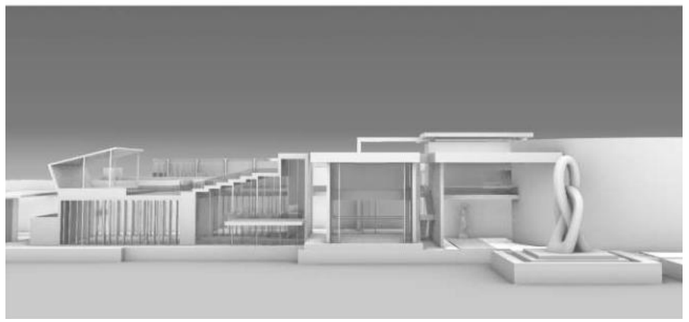


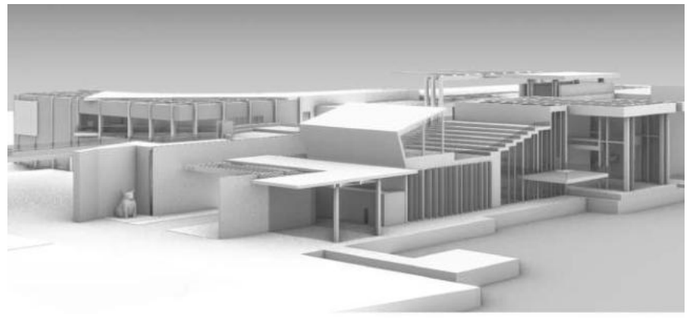


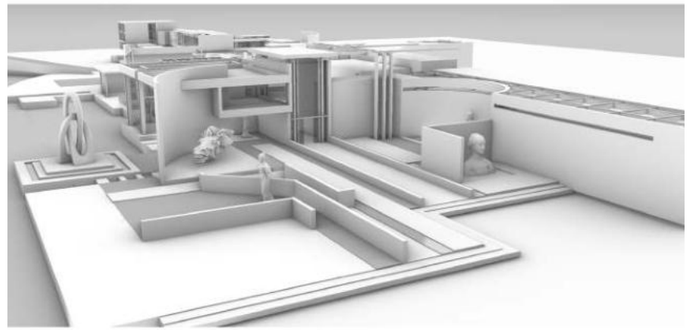
TARCC CAMPUS OVERVIEW

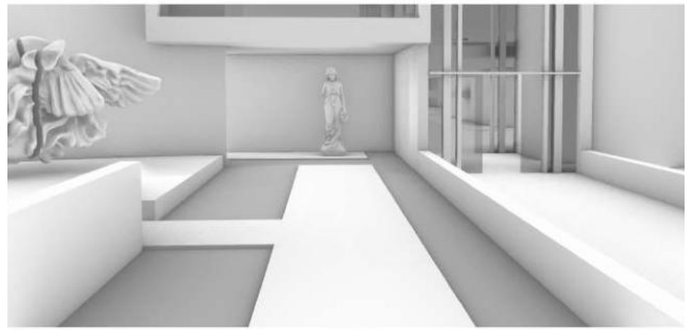




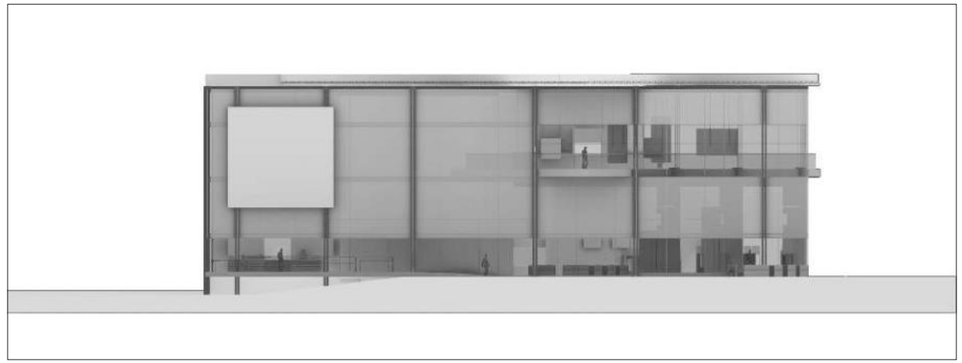


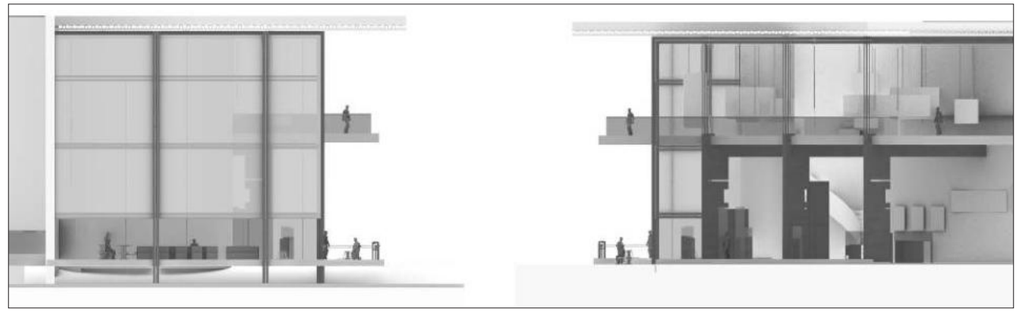


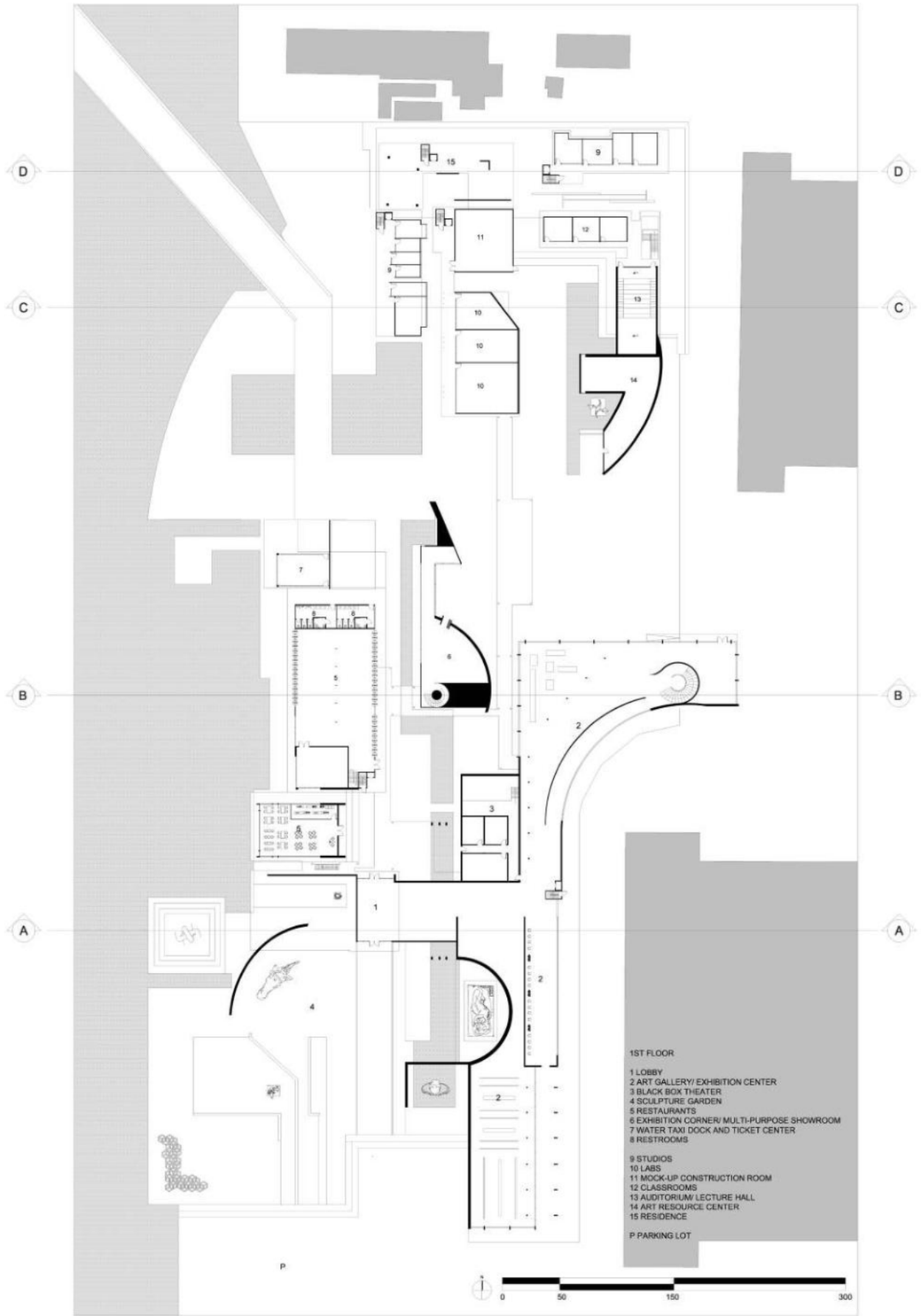


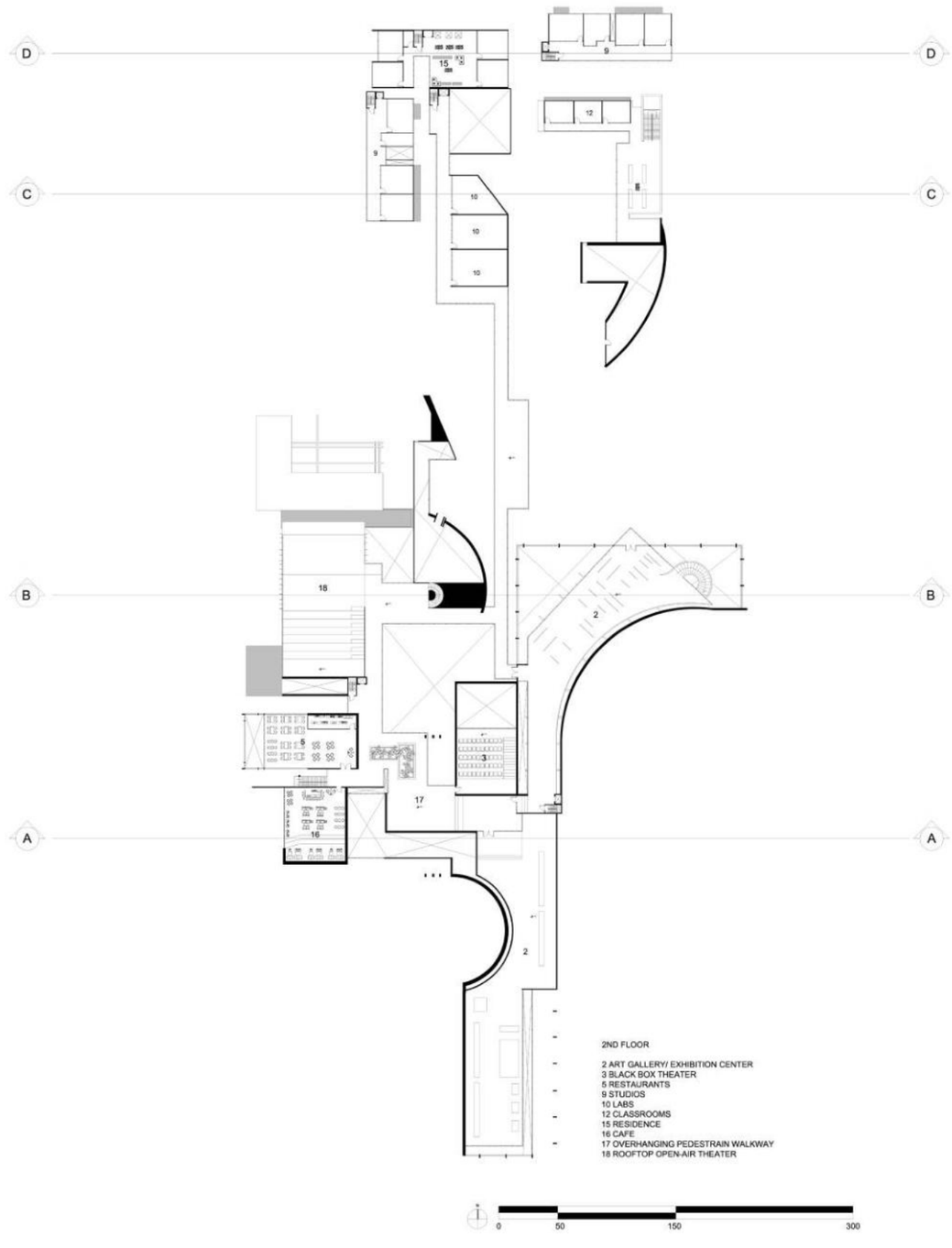


TARCC ART GALLERY PERSPECTIVE AND AXONOMETRIC VIEW






1ST FLOOR
1 LOBBY
2 ART GALLERY/ EXHIBITION CENTER
3 BLACK BOX THEATER
4 SCULPTURE GARDEN
5 RESTAURANTS
6 EXHIBITION CORNER/ MULTI-PURPOSE SHOWROOM
7 WATER TAXI DOCK AND TICKET CENTER
8 RESTROOMS
9 STUDIOS
10 LABS
11 MOCK-UP CONSTRUCTION ROOM
12 CLASSROOMS
13 AUDITORIUM/ LECTURE HALL
14 ART RESOURCE CENTER
15 RESIDENCE
P PARKING LOT
0
50
150
300


2ND FLOOR
2 ART GALLERY/ EXHIBITION CENTER
3 BLACK BOX THEATER
5 RESTAURANTS
9 STUDIOS
10 LABS
12 CLASSROOMS
15 RESIDENCE
16 CAFE
17 OVERHANGING PEDESTRAIN WALKWAY
18 ROOFTOP OPEN-AIR THEATER
0
50
150
300

1 : 20

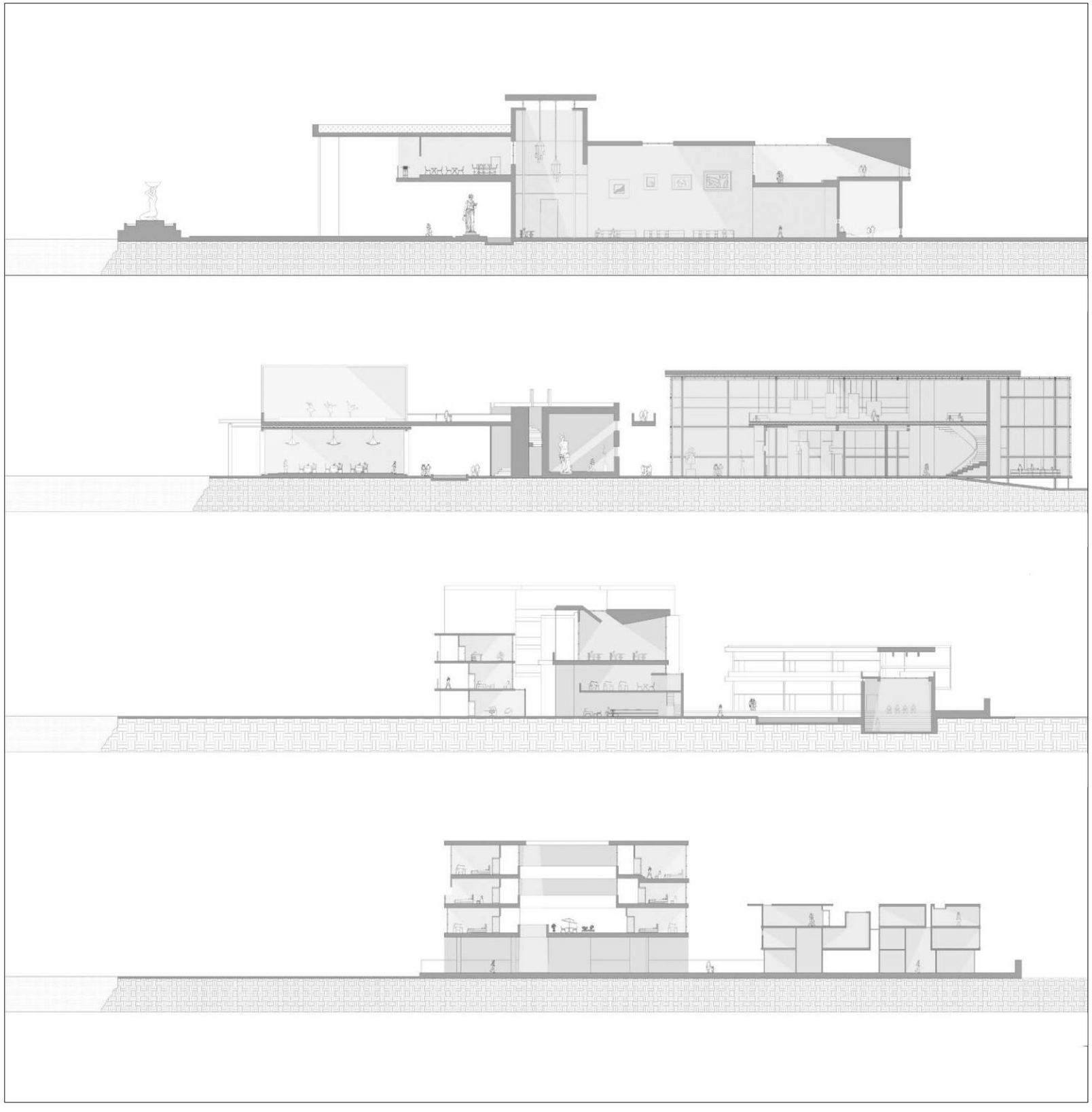
0 50 150 300

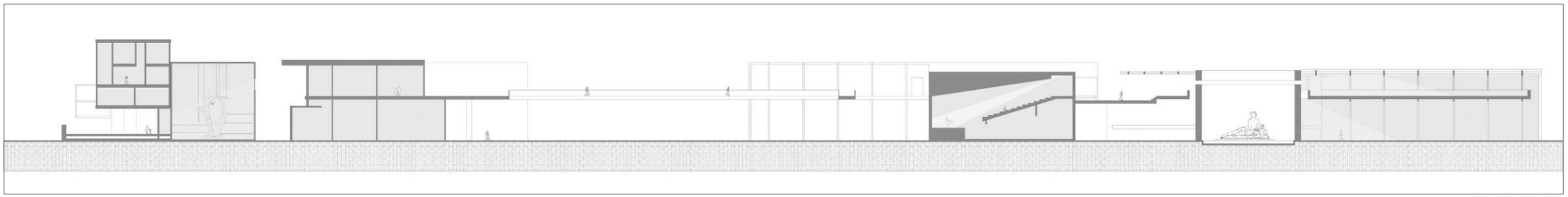
SECTION A

SECTION B

SECTION C

SECTION D



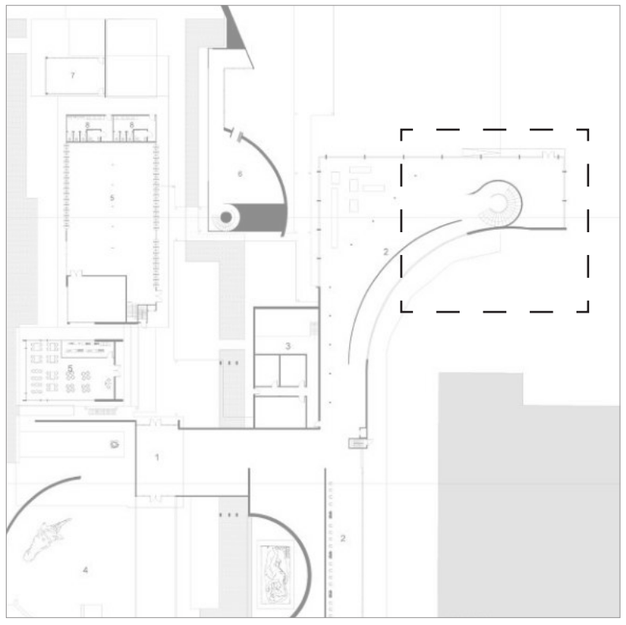


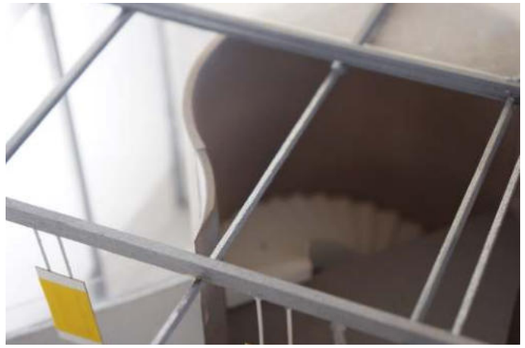
SECTION E

1 : 20

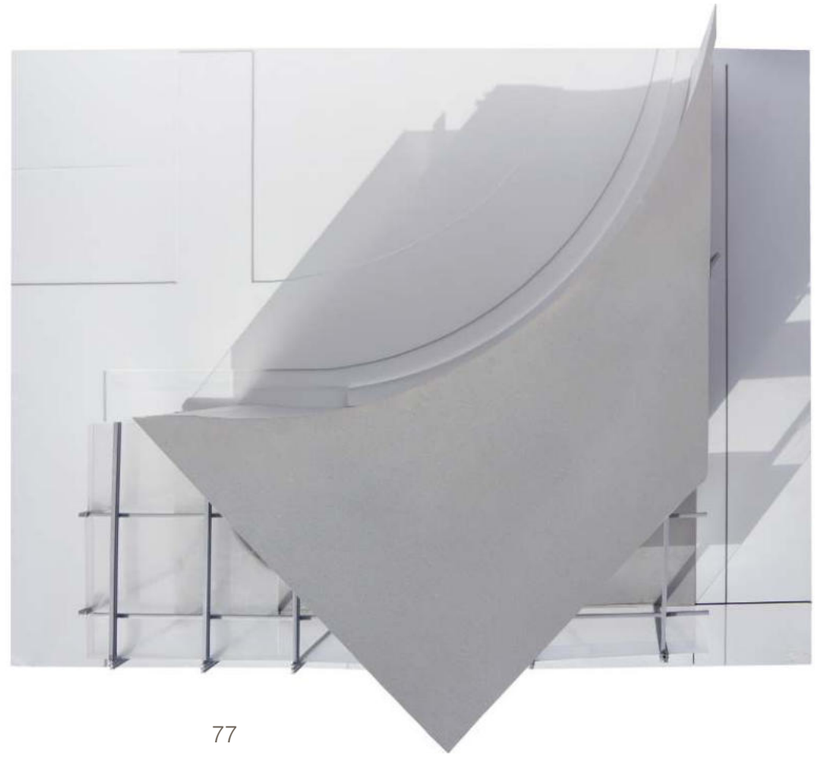
0 50 150 300

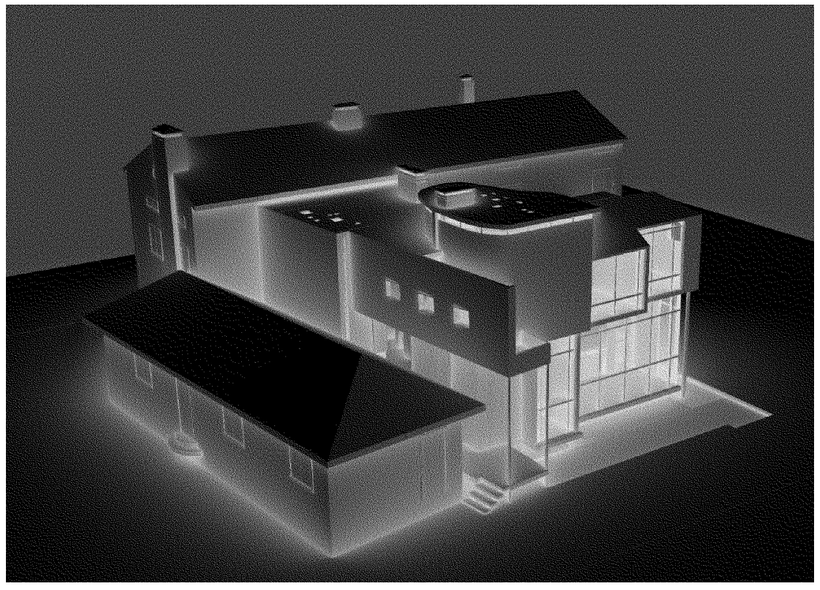
PROJECT FRAGMENT MODEL





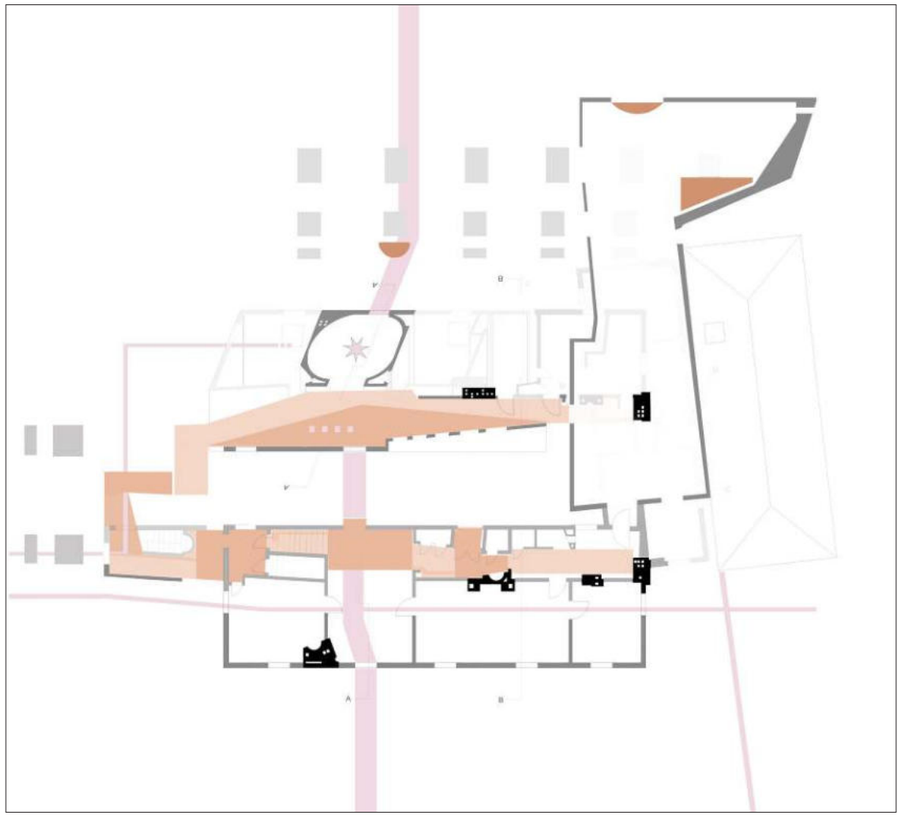
TARCC ART GALLERY PERSPECTIVE





VILLA SNELLMAN ADDITION

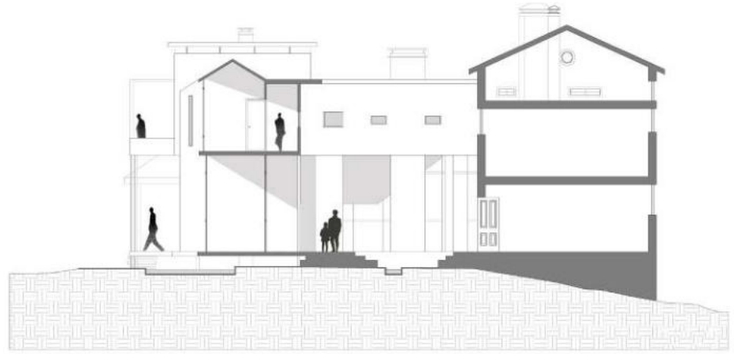
ADVANCED DESIGN STUDIO III PROFESSOR ROBERT MACLEOD



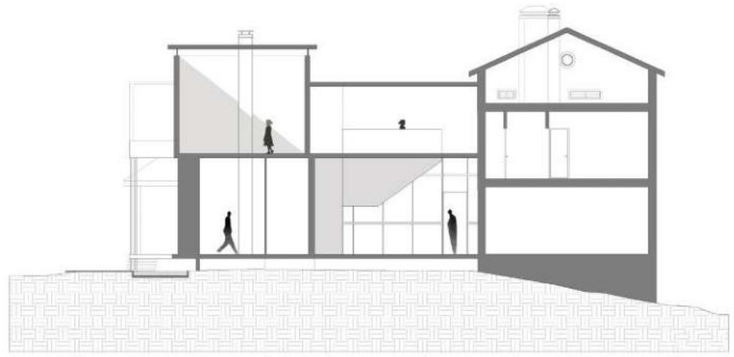
This project proposes an addition to Villa Snellman, focusing on the creation of an enclosed courtyard and balcony space that brings a sense of intimacy and pause within the overall composition.

The courtyard acts as both a spatial anchor and a transitional void, balancing openness and enclosure. The first floor is organized as an open plan, reducing partitions to enhance natural light, promote ventilation, and create a flexible multi-purpose area adaptable to different uses. This design move references Le Corbusier's Villa Savoye, where fluid circulation and open planning foster both environmental performance and spatial freedom. Similarly, the project draws from Mies van der Rohe's exploration of flowing, non-hierarchical space, where the dissolution of walls enhances continuity between interior and exterior. At the same time, the intimate courtyard acknowledges traditions of Nordic modernism, recalling Alvar Aalto's use of human-scaled outdoor rooms that mediate between landscape and architecture. The clarity of the plan and careful attention to light and proportion also resonate with Louis Kahn's approach to spatial order, where geometry organizes both social life and environmental response.

While introducing these strategies, the addition remains grounded in the architectural language of Villa Snellman, adopting its geometry, proportional discipline, and room assignments. The result is a contemporary intervention that respects the integrity of the original work while expanding its capacity for openness, adaptability, and social engagement.



SECTION A



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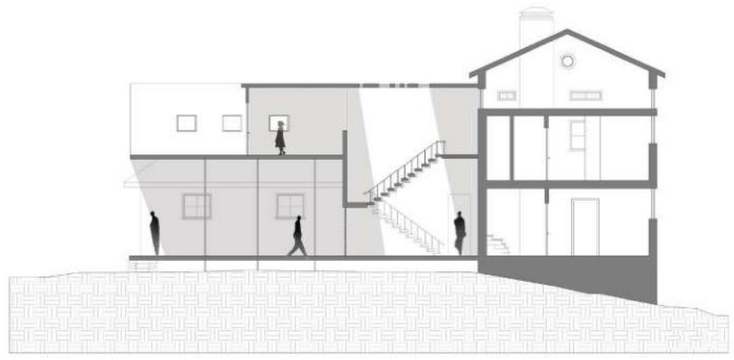

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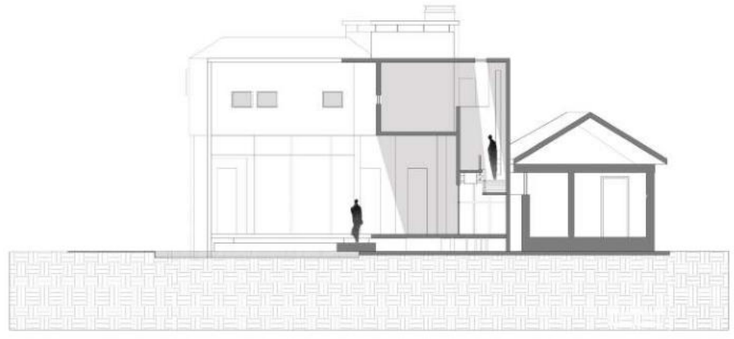

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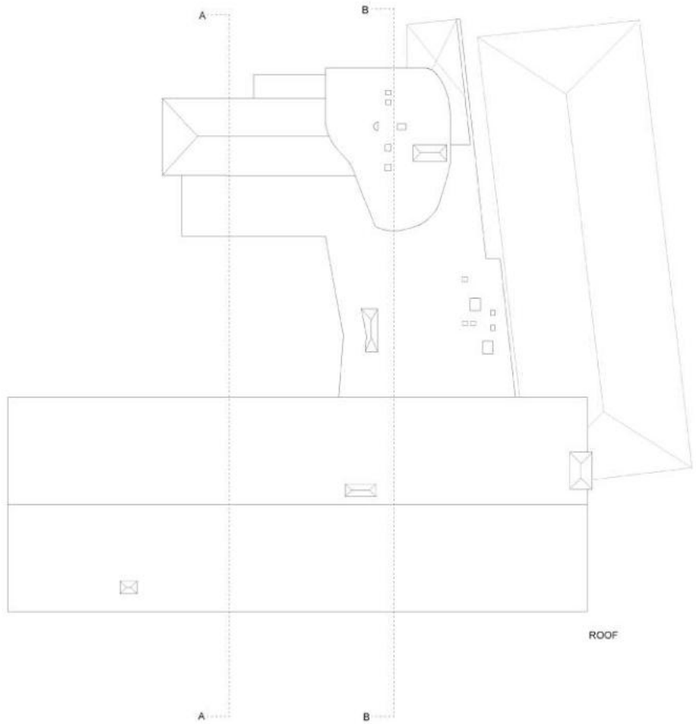
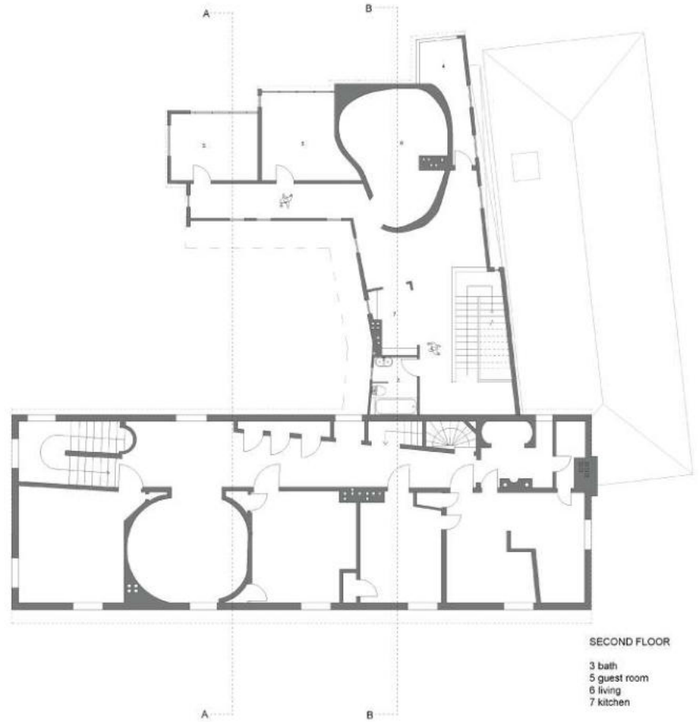


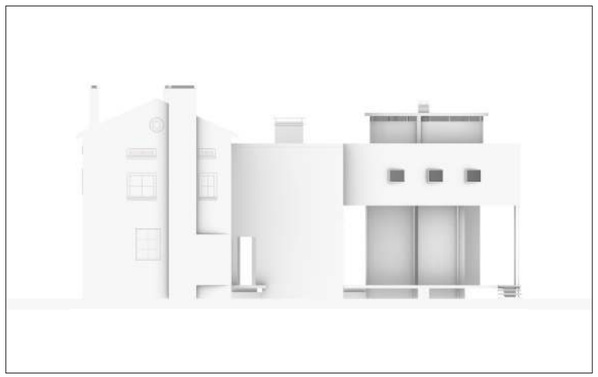


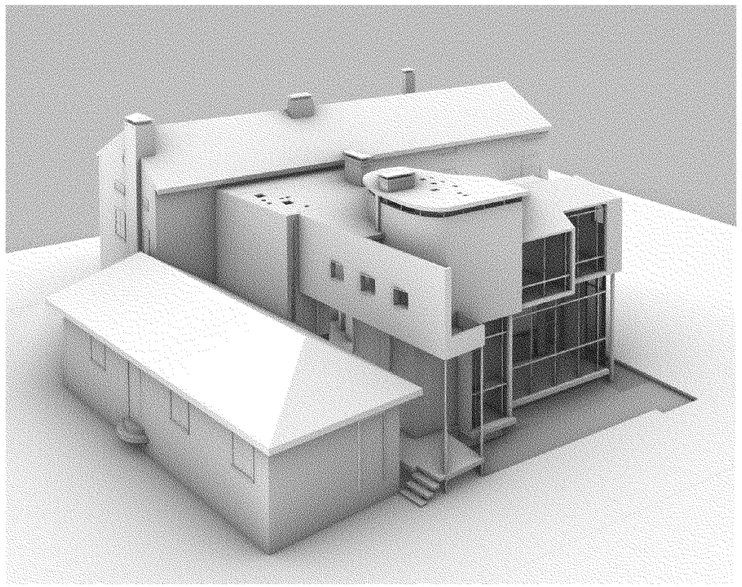
SECOND FLOOR

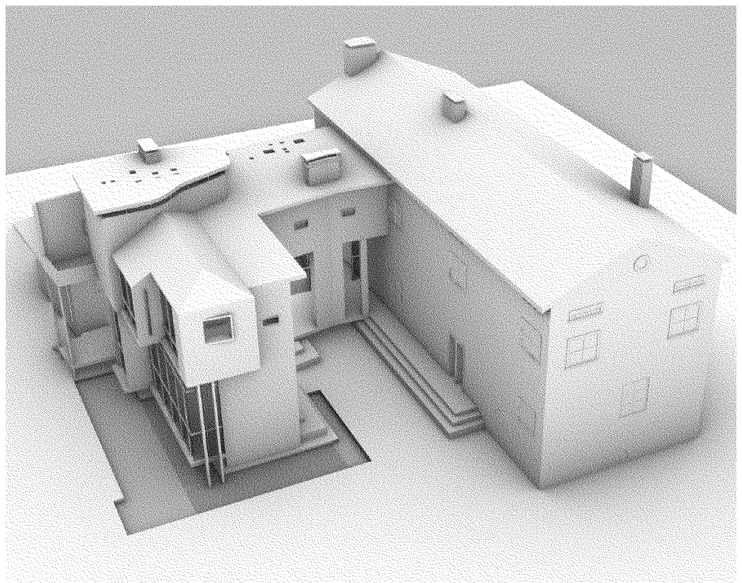
3 bath
5 guest room
6 living
7 kitchen

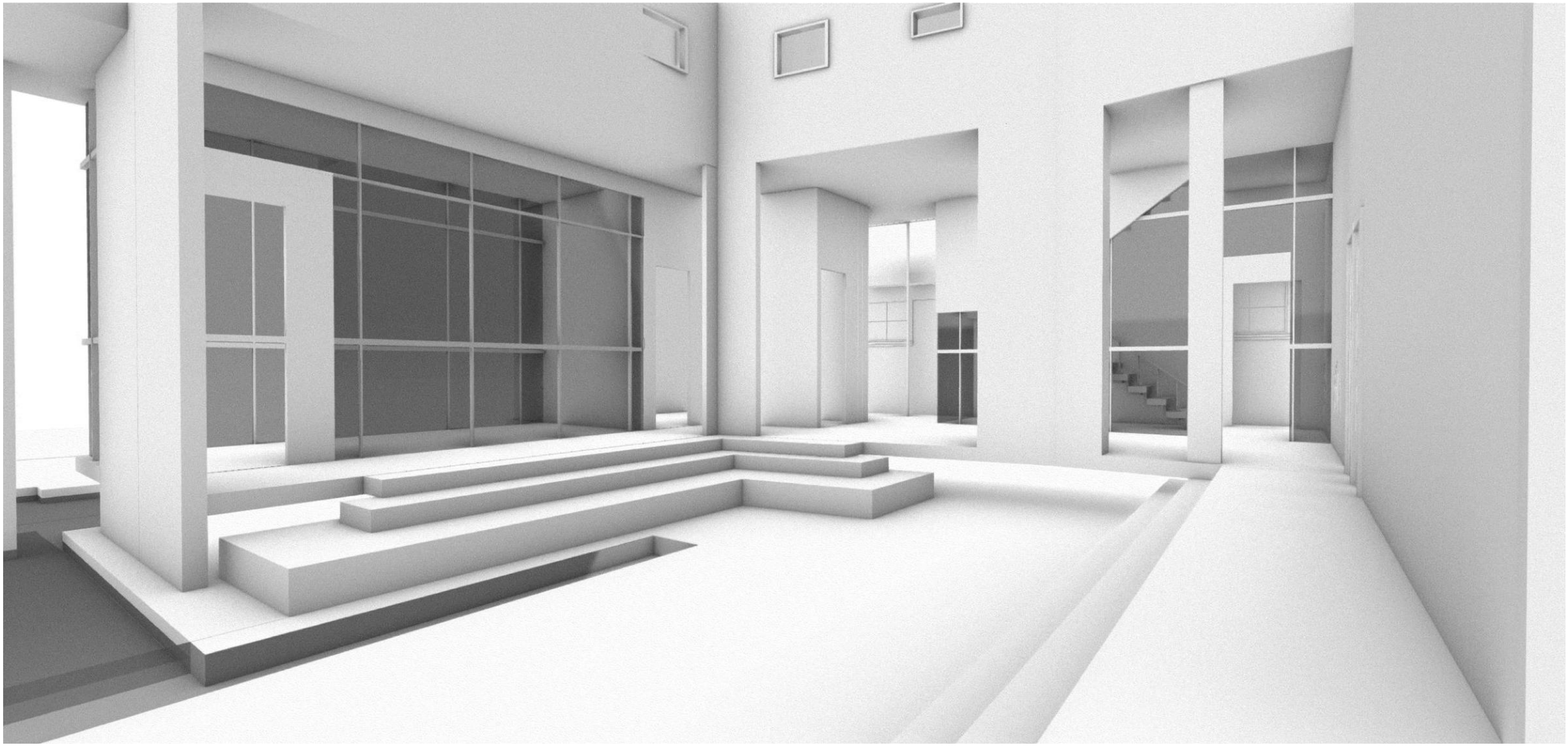
FIRST FLOOR

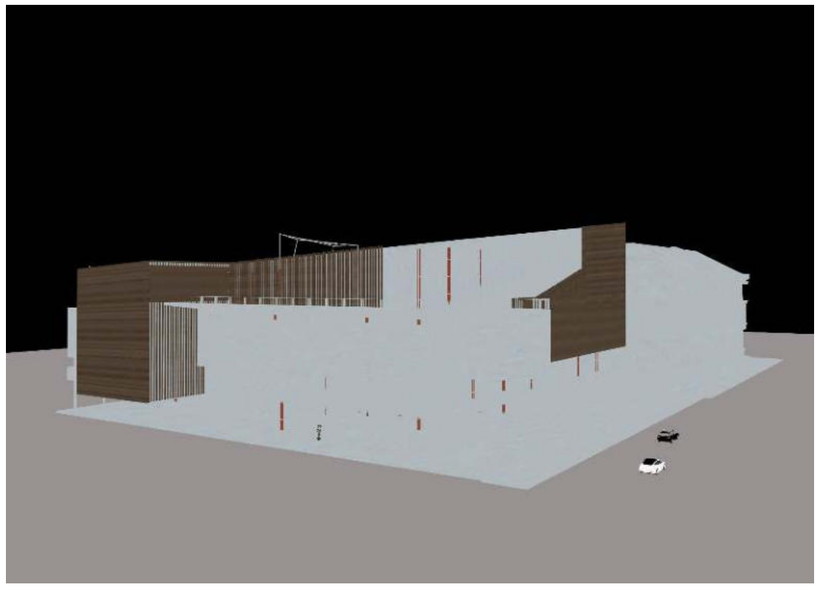
1 painting room
2 studio
3 bath
4 patio/ multi-functional space





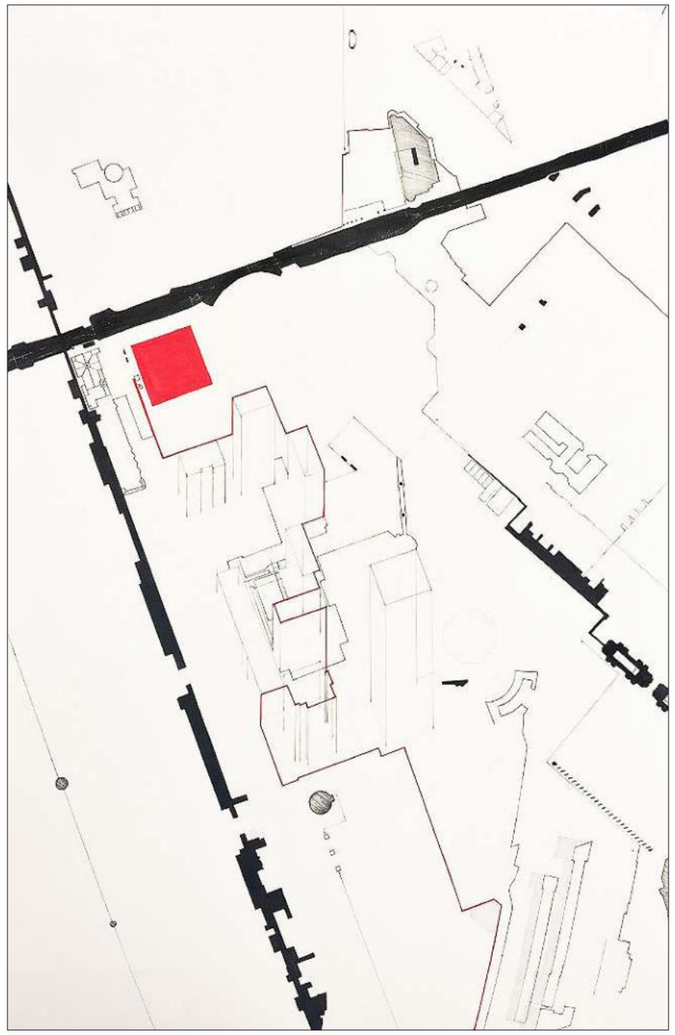






BOSTON PUBLIC LIBRARY ADDITION

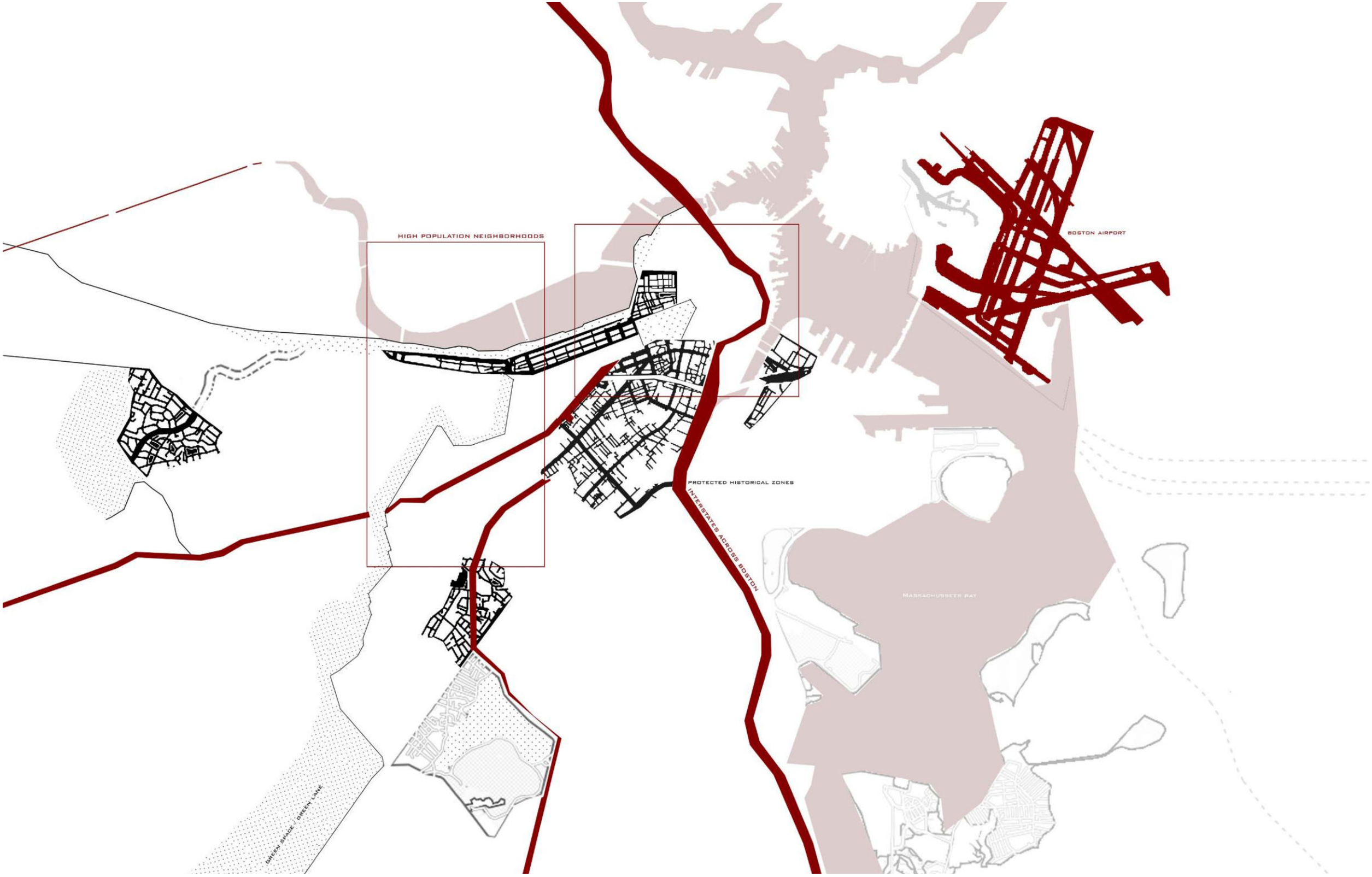
ADVANCED DESIGN STUDIO III PROFESSOR ROBERT MACLEOD



BOSTON PUBLIC LIBRARY ADDITION

Research and Design Process: The project began with a study of Boston's urban fabric, mapping infrastructure, transportation systems, population density, and neighborhood zoning through abstract figure–ground diagrams. This research was then focused on the Boston Public Library and its site, analyzing the relationship between the historic McKim building (1880s) and the later Philip Johnson addition. The design task was to reimagine the Johnson building.

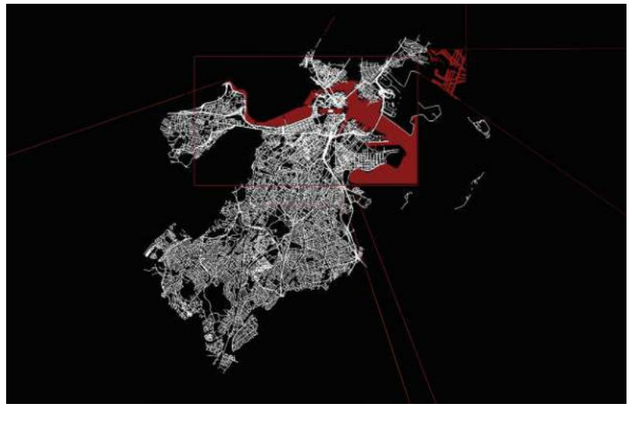
Design Strategies: The proposal addresses these issues through three main strategies: Respectful Connection – A glass bridge walkway replaces the current weak link, preserving the McKim façade while providing a transparent, experiential transition that allows visitors to appreciate both buildings simultaneously. Inviting Ground Level – The first floor is opened with varied-height spaces and covered pathways, guiding visitors naturally toward the main entrance while offering sheltered public areas for gathering and protection from weather. Contextual Zoning – The addition is programmatically divided: quieter functions such as reading rooms and book stacks face the residential Back Bay neighborhood, while more active programs such as galleries, studios, children's areas, and classrooms face the commercial district with its towers and offices


HIGH POPULATION NEIGHBORHOODS
BOSTON AIRPORT
PROTECTED HISTORICAL ZONES
INTERSTATES ACROSS BOSTON
Massachussets bay
GREEN SPACE / GREEN LANE

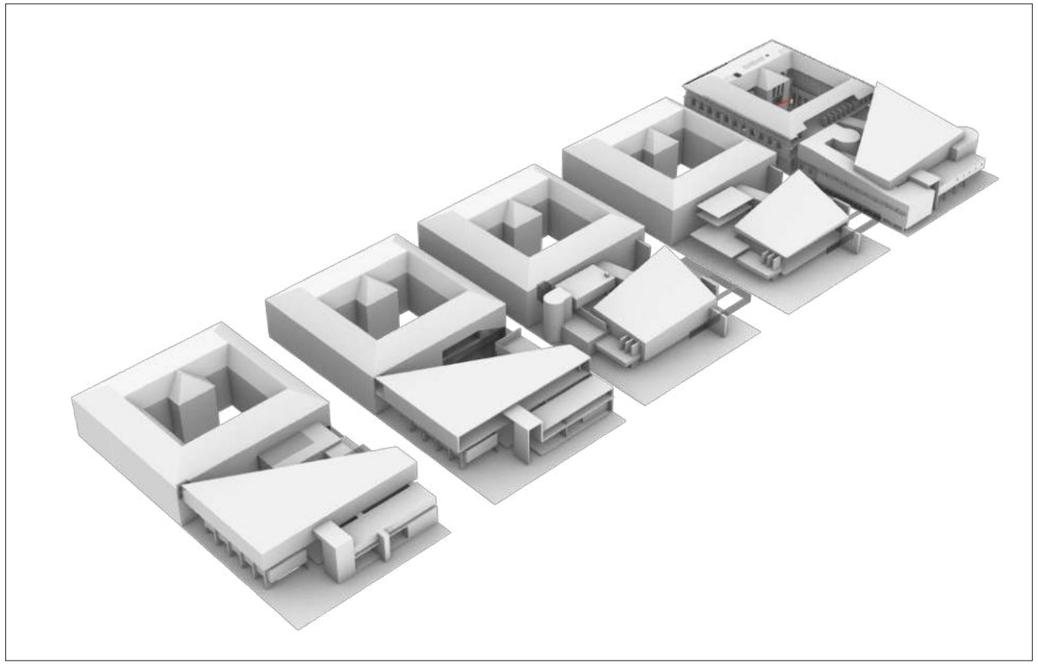
WATER BODIES, STREET AND ROADS AROUND RESIDENTIAL NEIGHBORHOODS

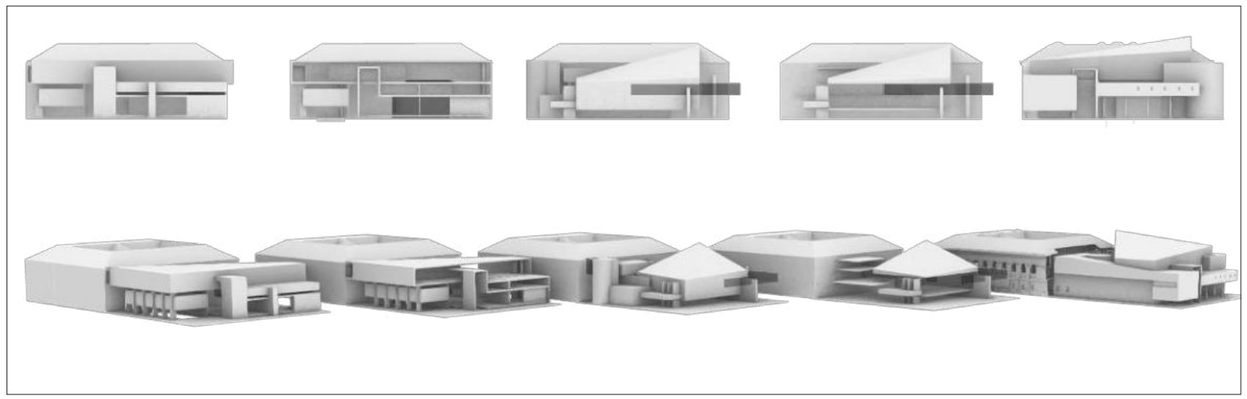
HISTORICAL PRESERVED ZONES

TRANSPORTATION

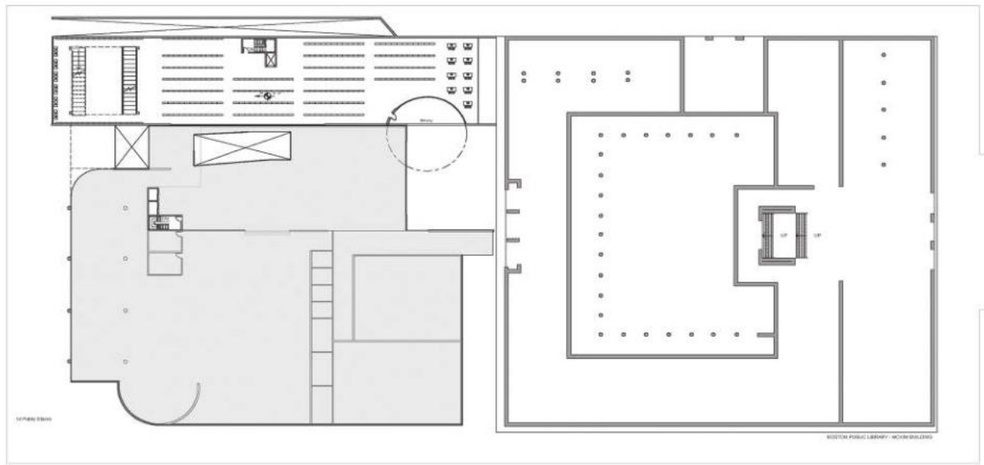


POPULATION DENSITY

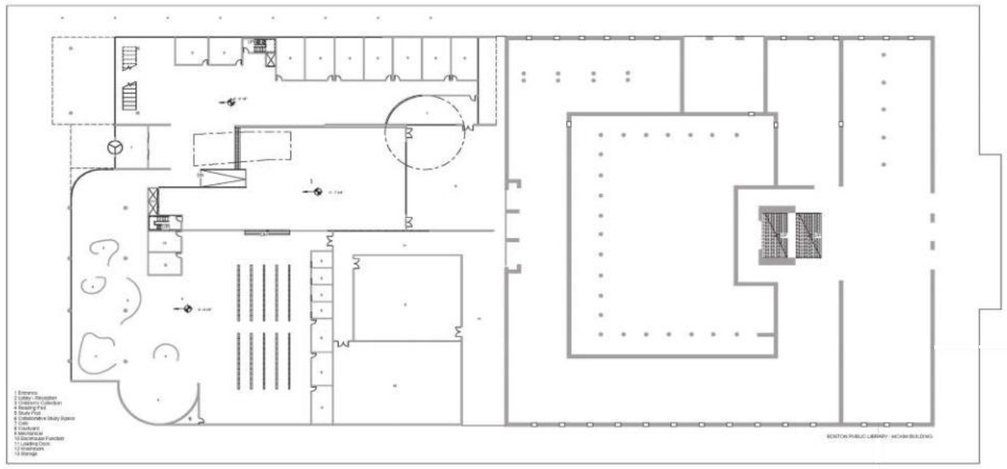




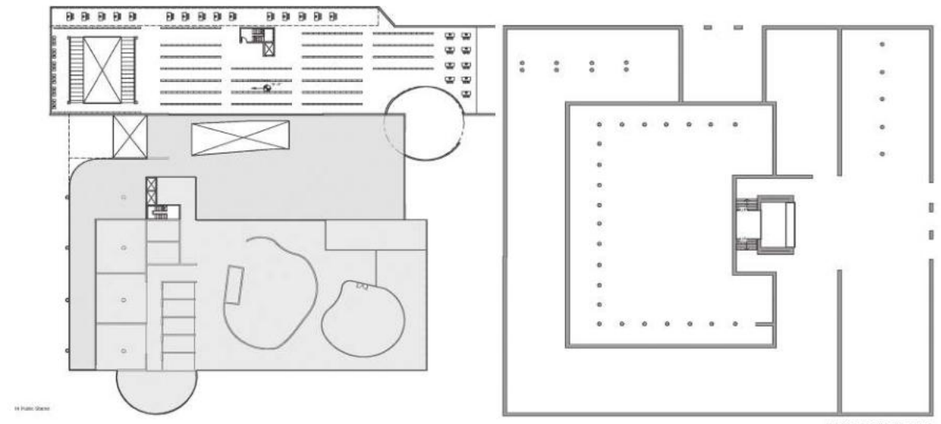
MASSING MODELS USED TO ENVISION FURTHER DESIGN STRATEGIES



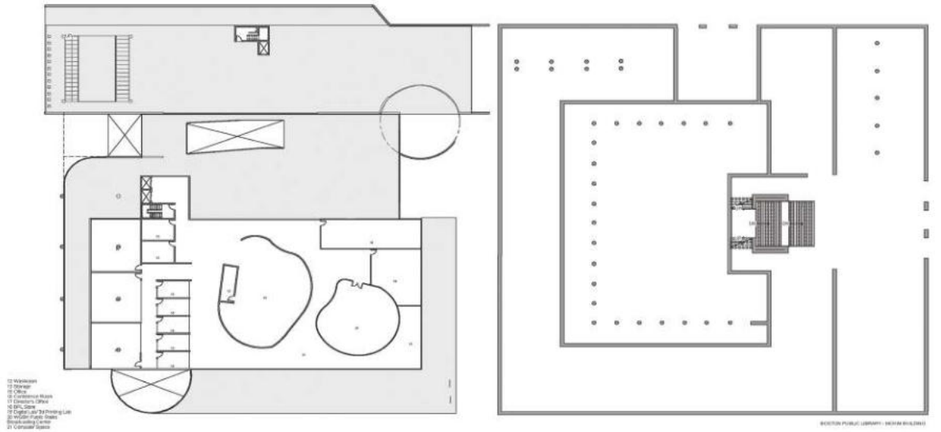
First Floor Mezzanine
1" = 20'-0"



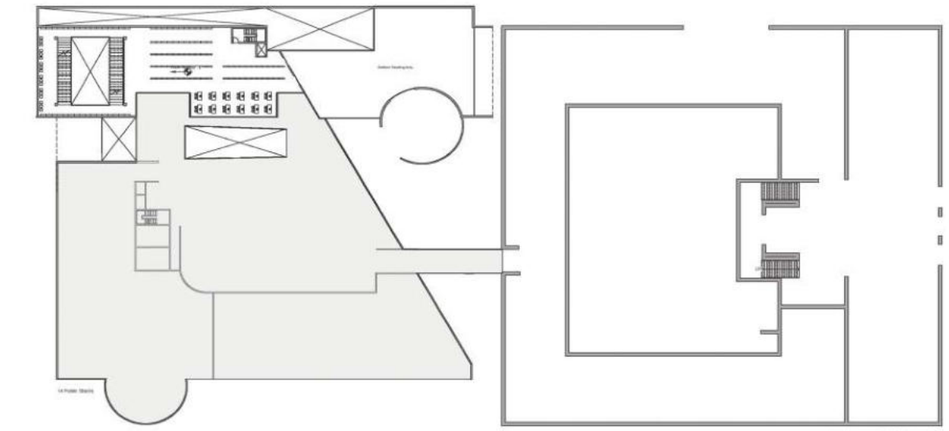
First Floor
1" = 20'-0"



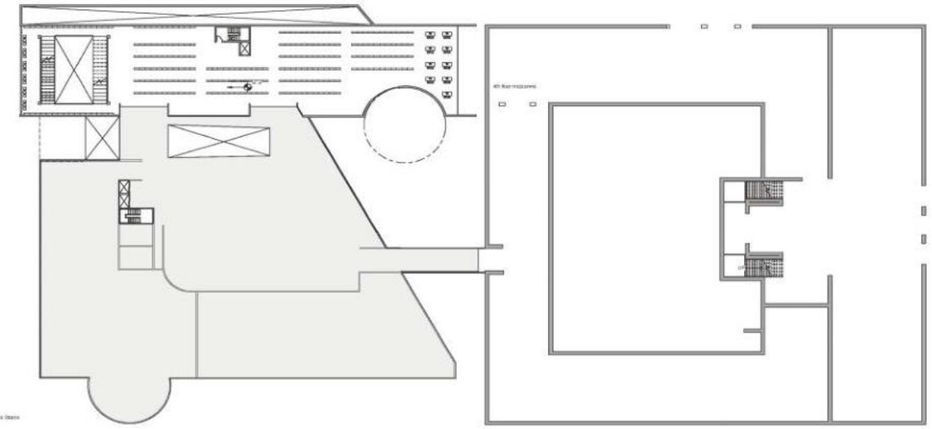
Second Floor Mezzanine
1" = 20'-0"



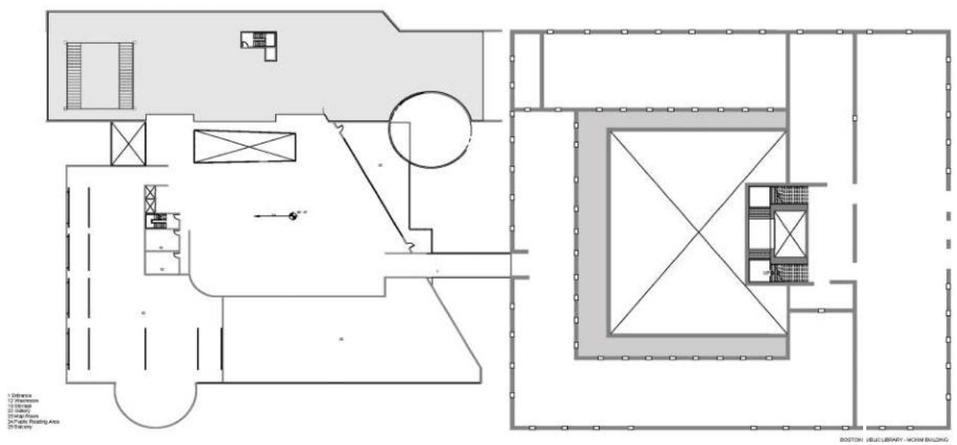
Second Floor
1" = 20'-0"

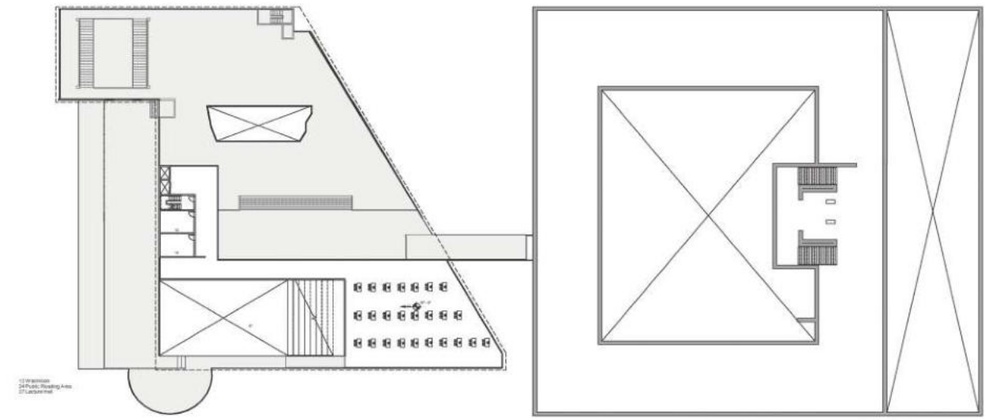


Third Floor Mezzanine - Upper
1" = 20'-0"

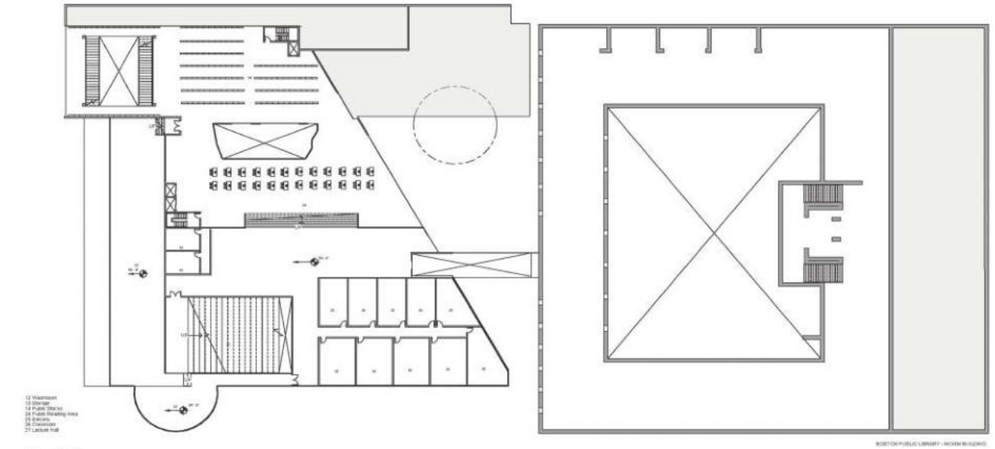


Third Floor Mezzanine - Lower
1" = 20'-0"

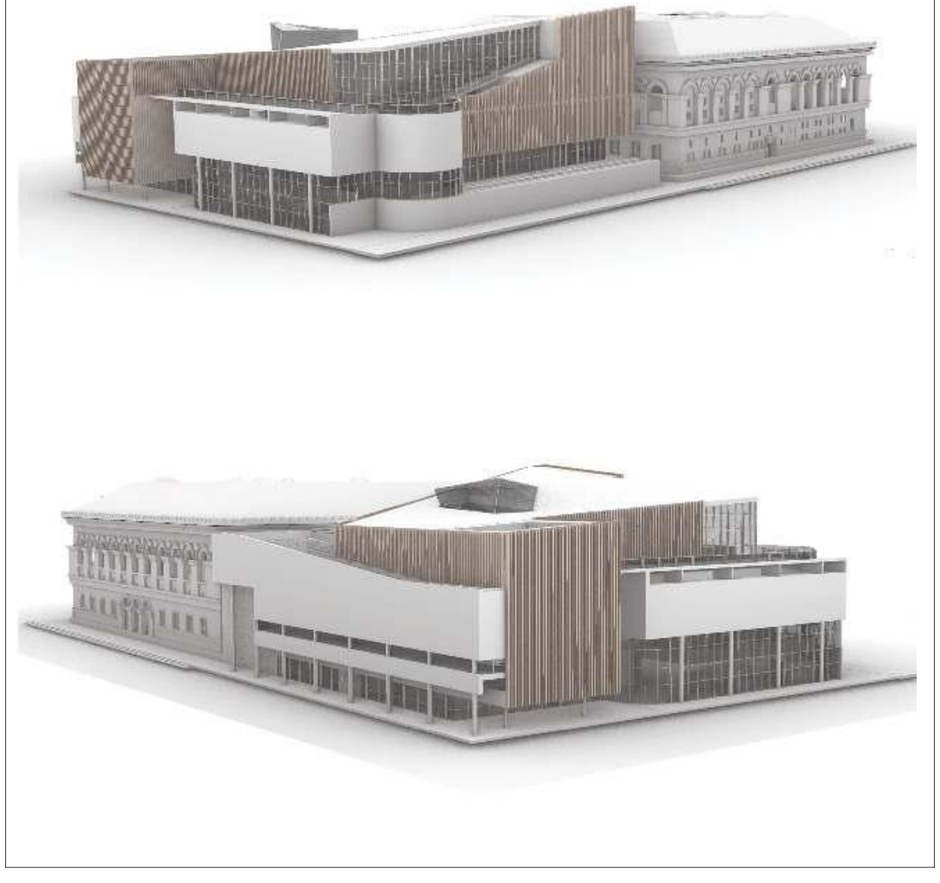


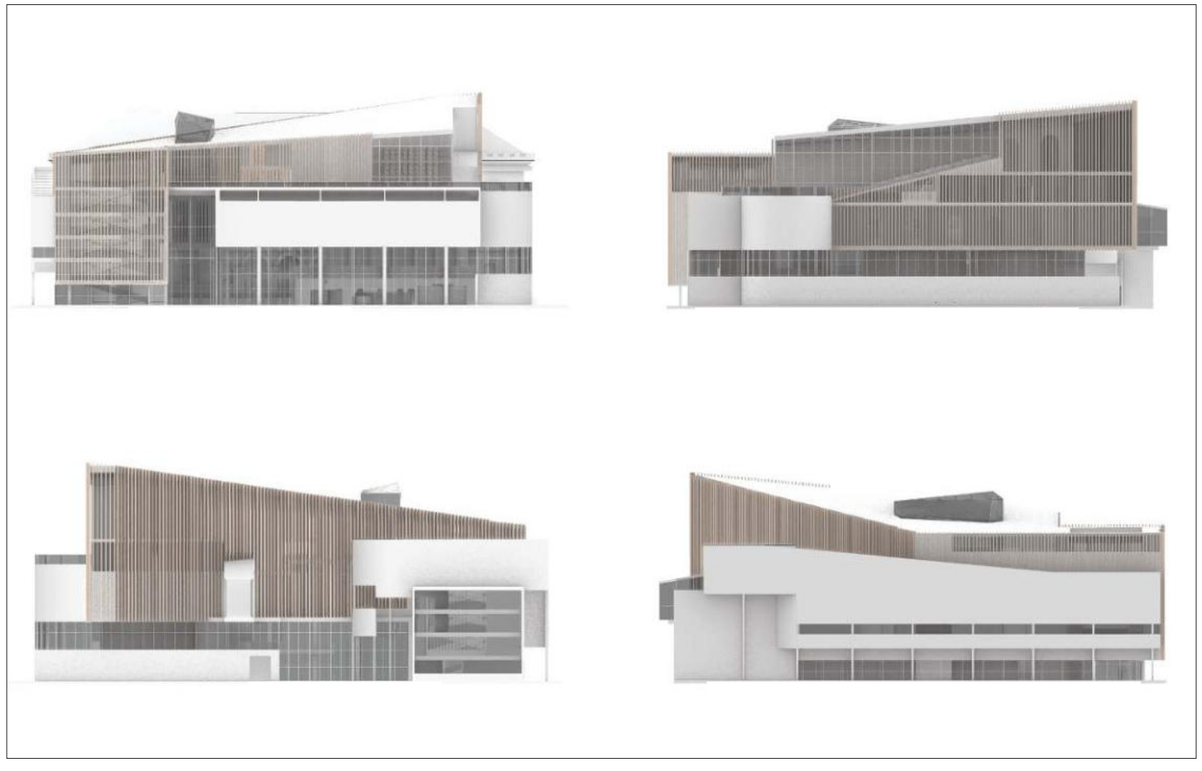


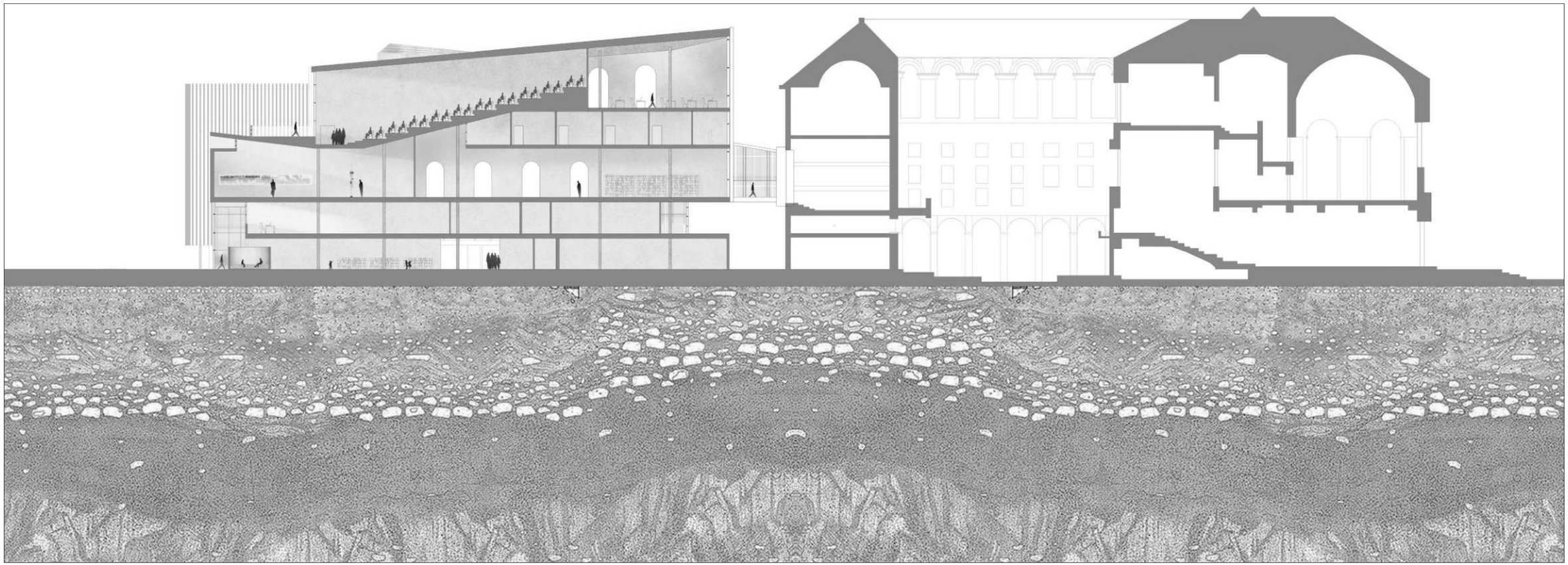
Fifth Floor
1" = 20'-0"



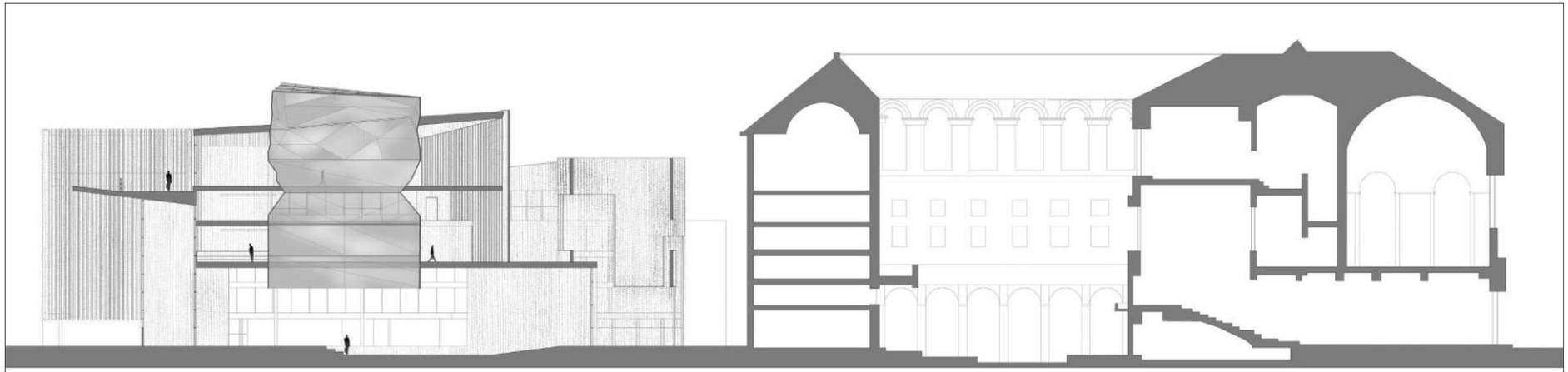
Fourth Floor
1" = 20'-0"



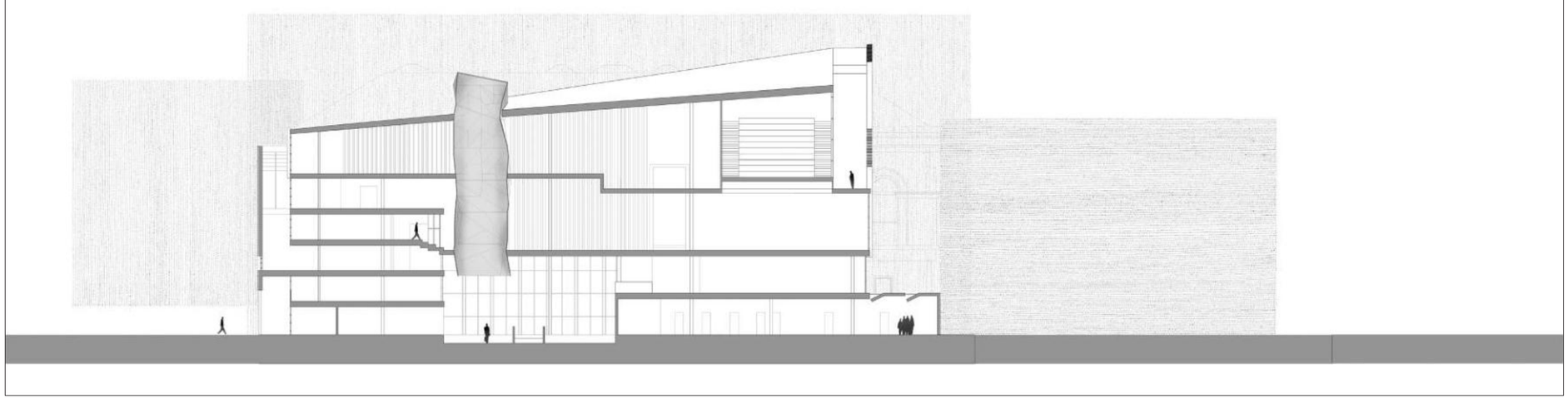




1 : 20
0 50 150 300

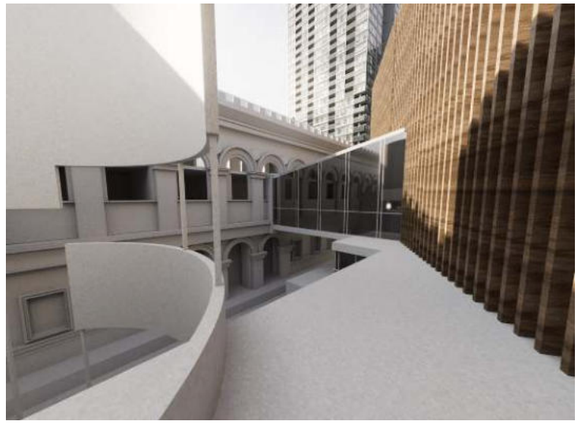


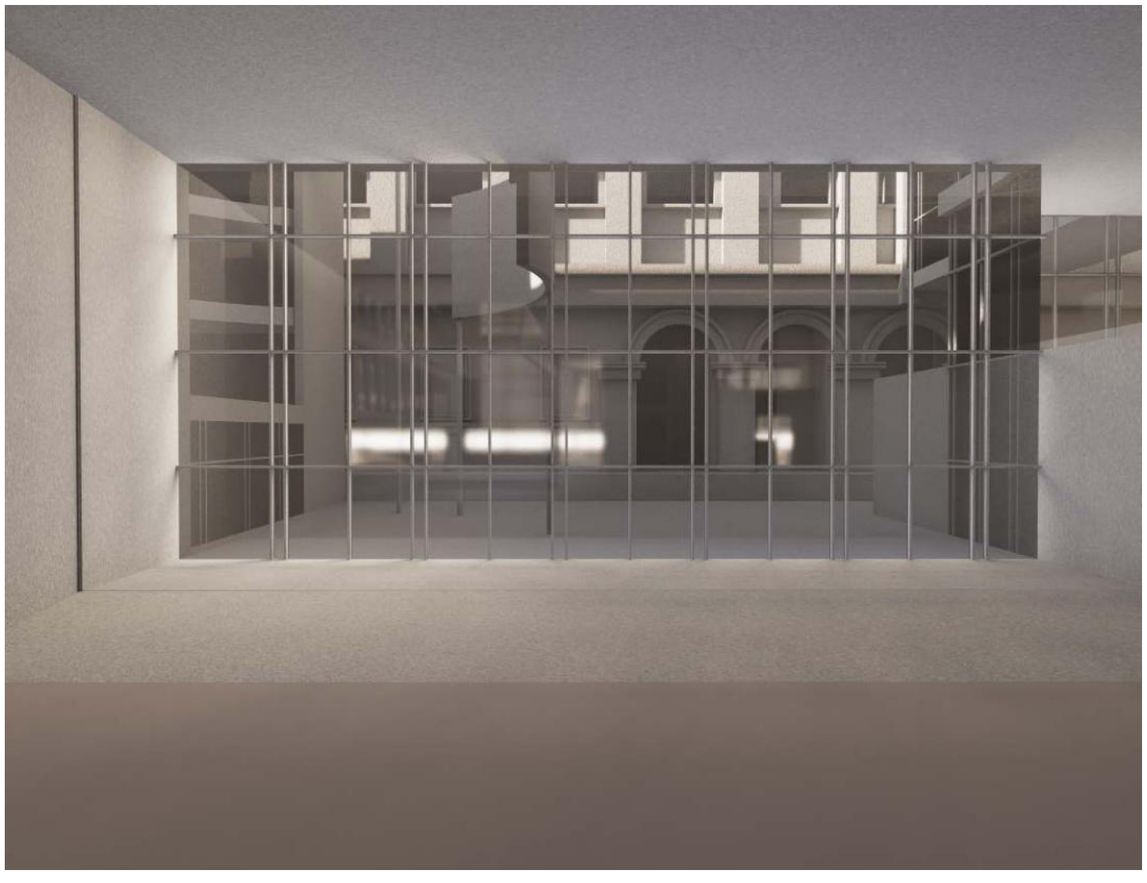
SECTION B

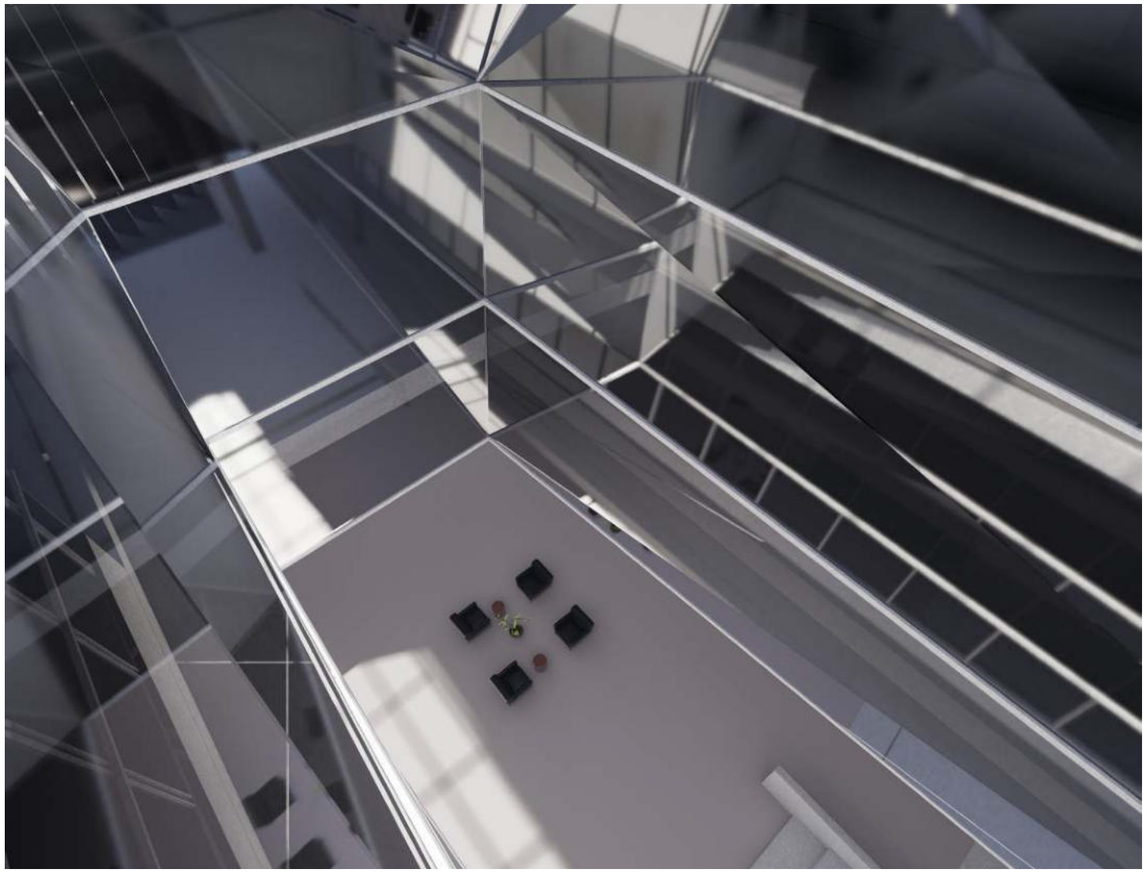


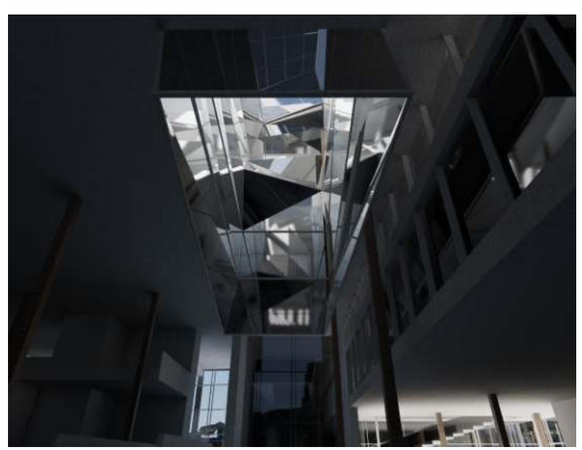
SECTION C

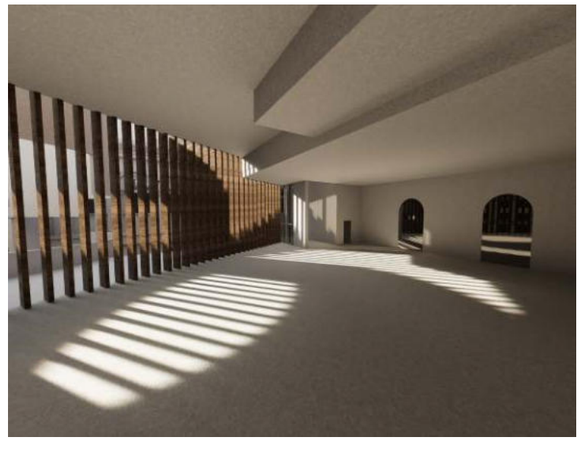
1 : 20
0 50 150 300

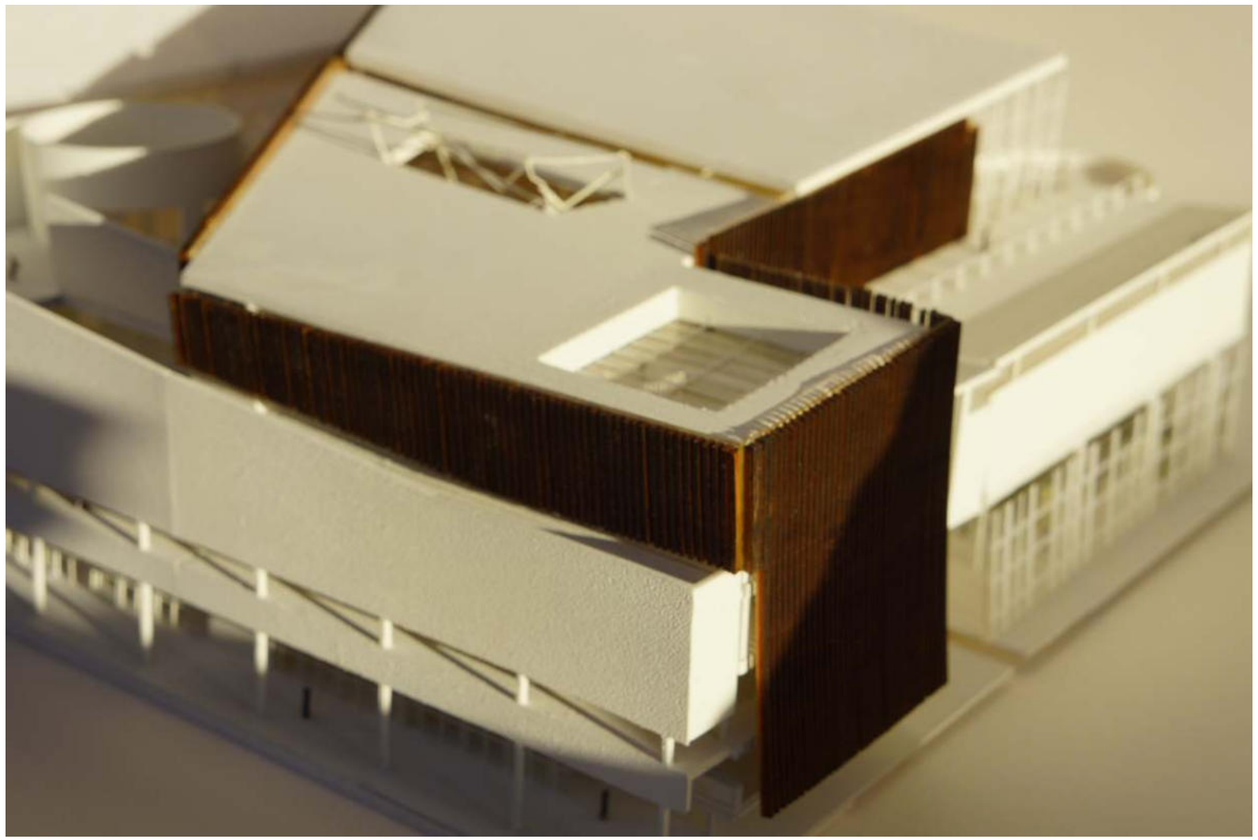


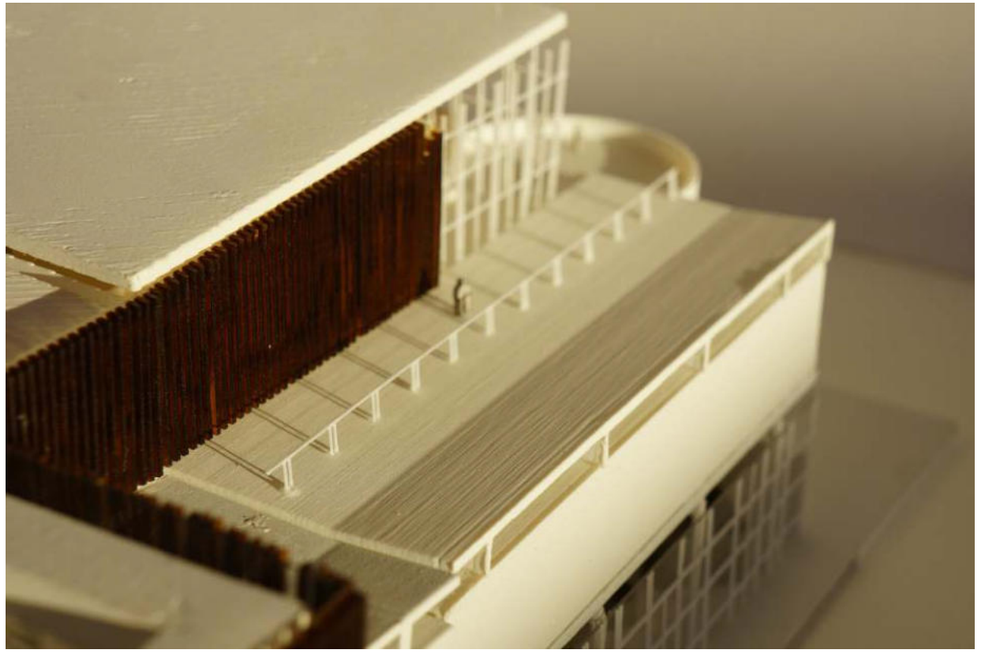


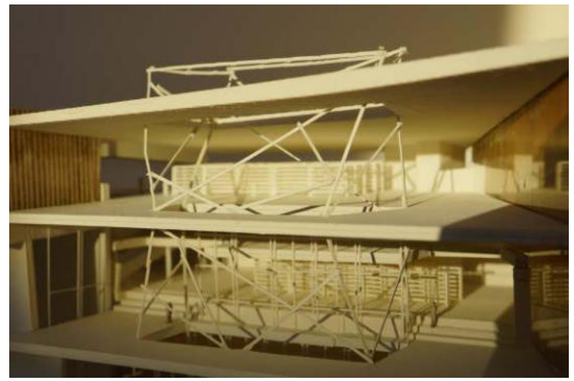


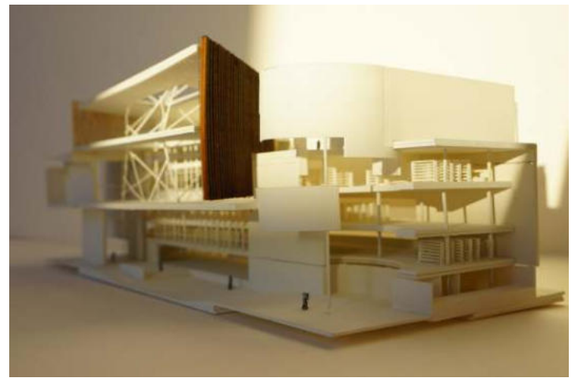


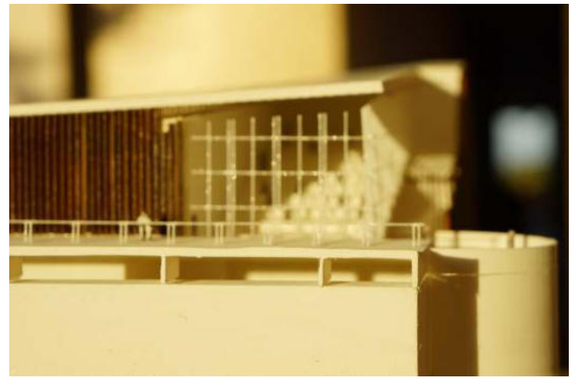


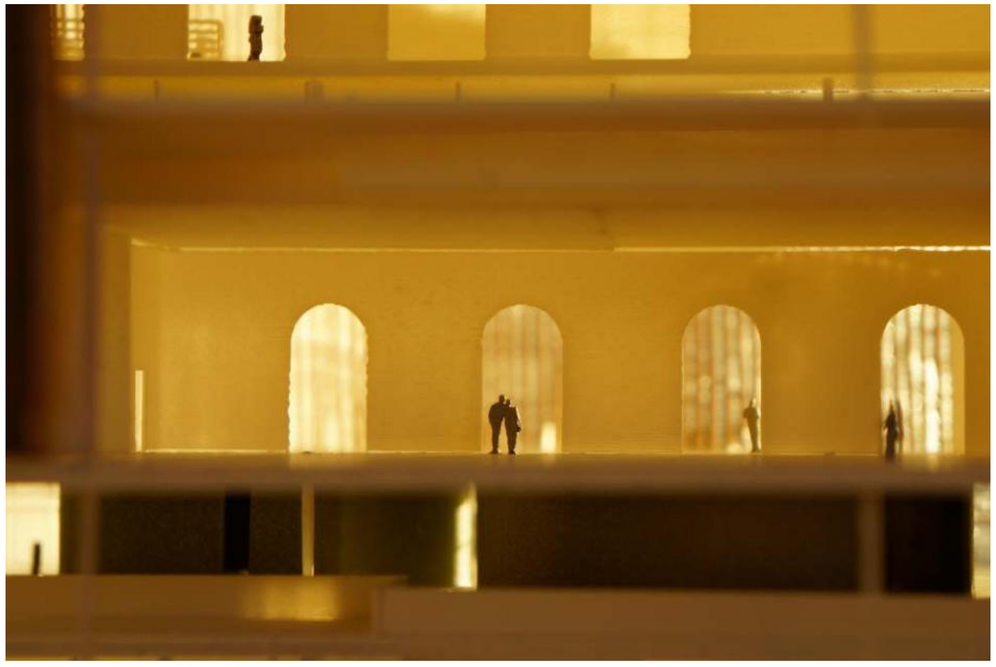


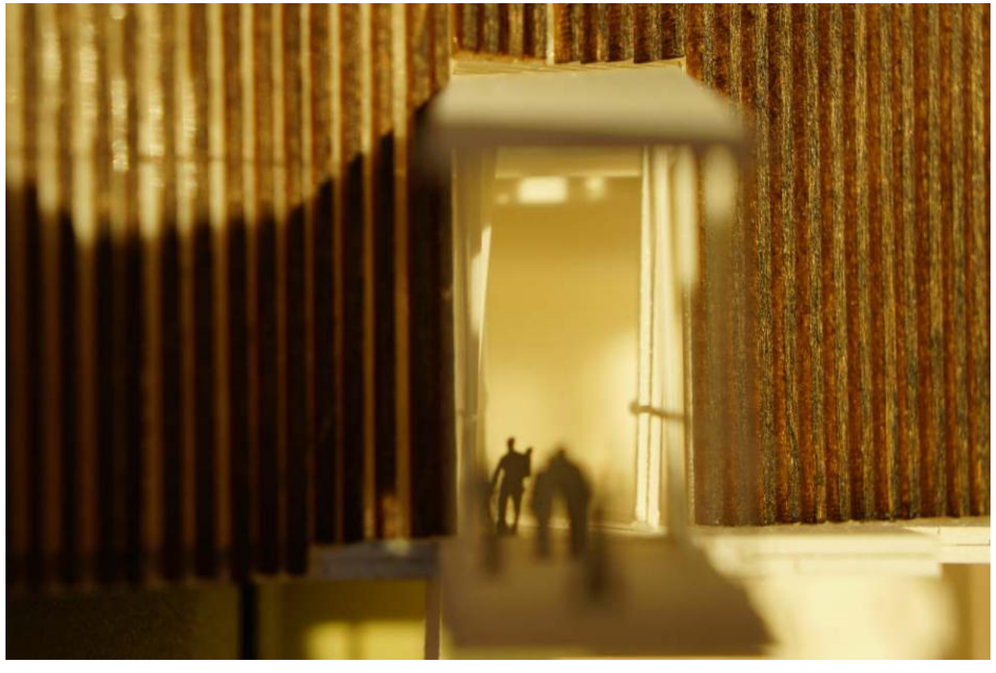








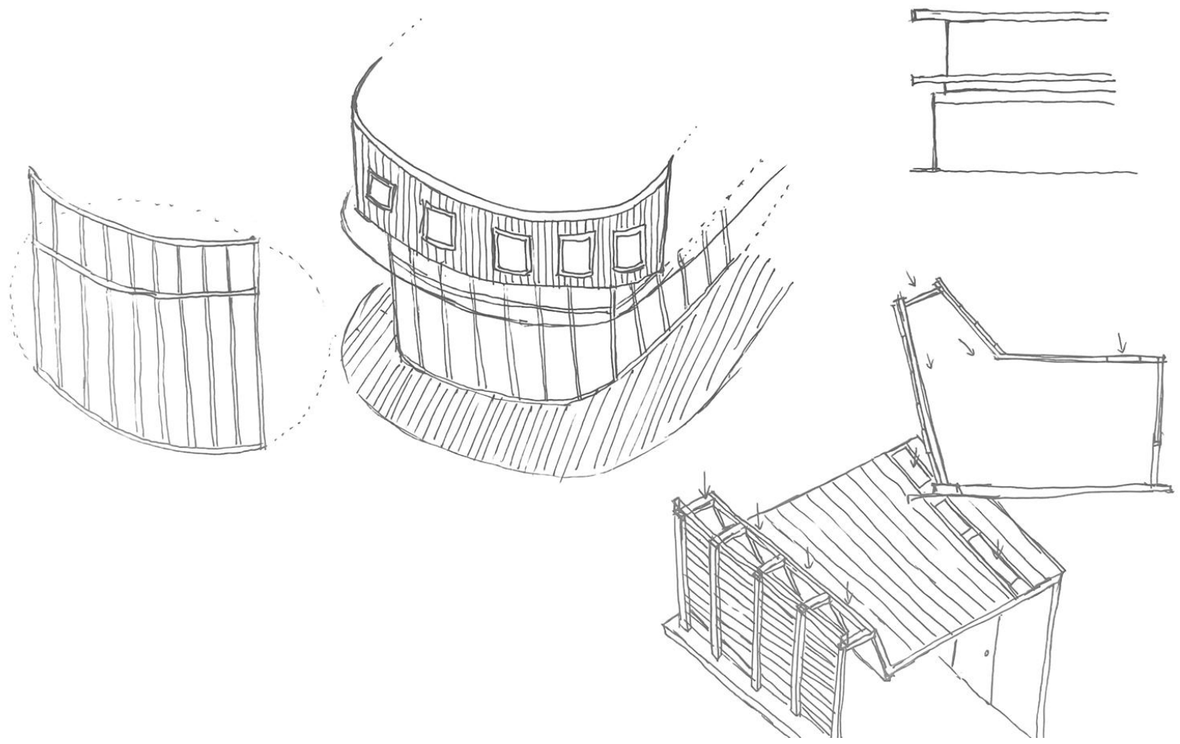




EXTERIOR PERSPECTIVE

ANGELA'S ART STUDIO

ADVANCED DESIGN STUDIO IV PROFESSOR STEVE COOKE



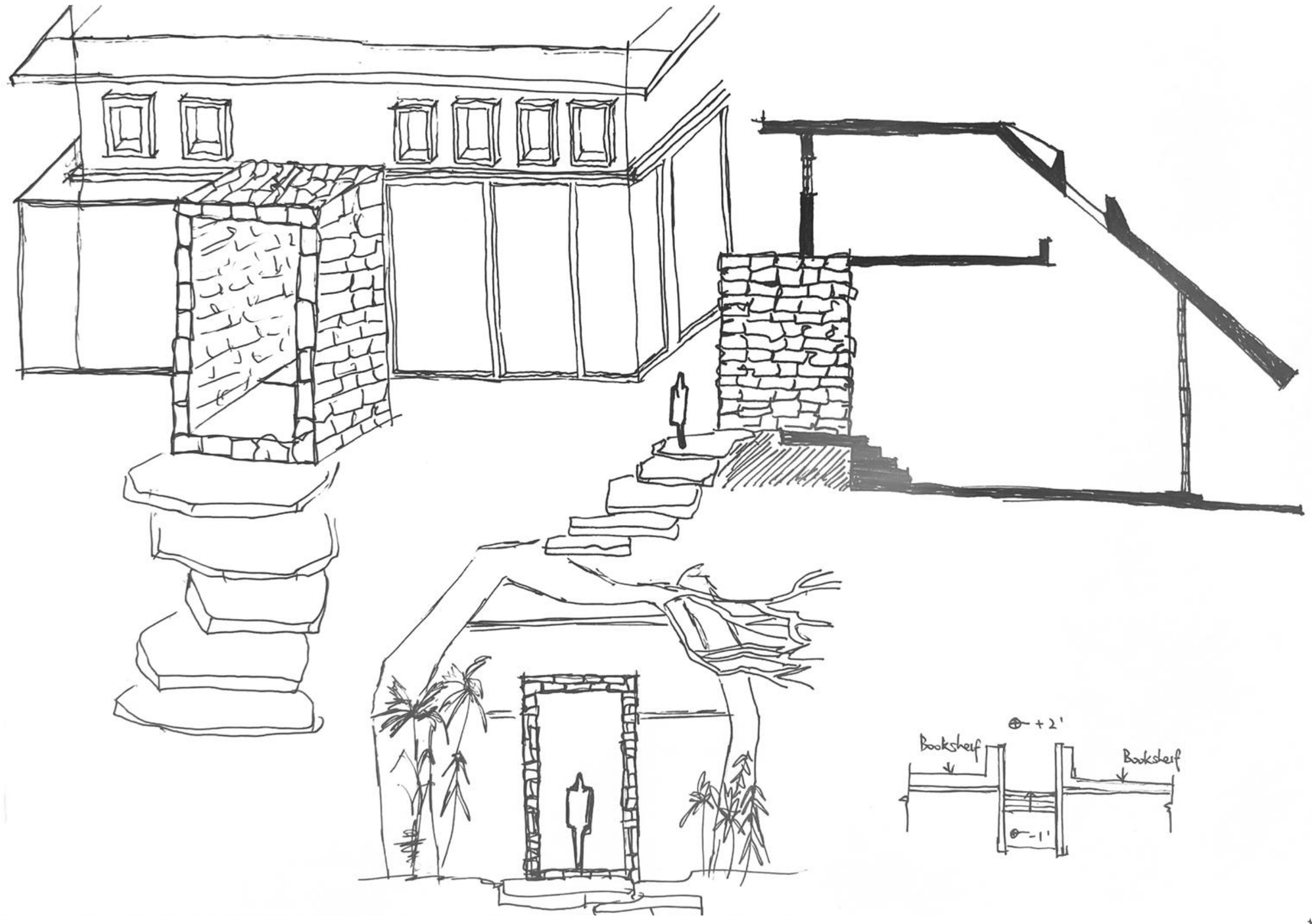
ANGELA'S ART STUDIO

THIS PROJECT PROPOSES A PRIVATE ART STUDIO FOR A BOTANICAL ARTIST, CONCEIVED AS A RETREAT THAT SUPPORTS FOCUSED OBSERVATION, RESEARCH, AND THE SLOW, DELIBERATE PROCESS OF ARTISTIC MAKING. BOTANICAL ART IS BOTH A PROFESSIONAL PRACTICE AND A PERSONAL RITUAL FOR THE ARTIST, ROOTED IN PATIENCE, CLOSE STUDY, AND REFLECTION, AND THE STUDIO IS DESIGNED AS A PLACE REMOVED FROM DAILY DISTRACTIONS AND ROUTINE.

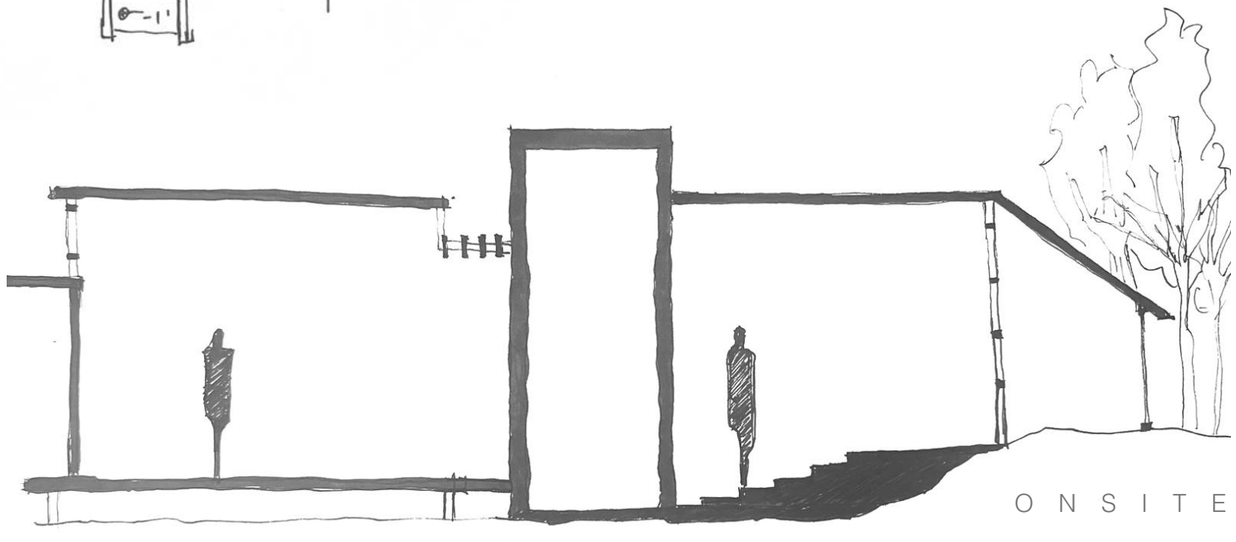
THE SITE IS A SMALL WOODED PLOT LOCATED ALONG THE EDGE OF A RIVER, WHERE THE DESIGN BEGINS WITH A CAREFUL READING OF THE LAND AND DRAWS FROM FRANK LLOYD WRIGHT'S PRINCIPLES OF INTEGRATING ARCHITECTURE WITH NATURE. RATHER THAN IMPOSING A DOMINANT FORM, THE BUILDING RESPONDS TO THE EXISTING LANDSCAPE THROUGH ITS SITING, ORIENTATION, AND RELATIONSHIP TO WATER, TREES, SHIFTING LIGHT, AND SURROUNDING WILDLIFE.

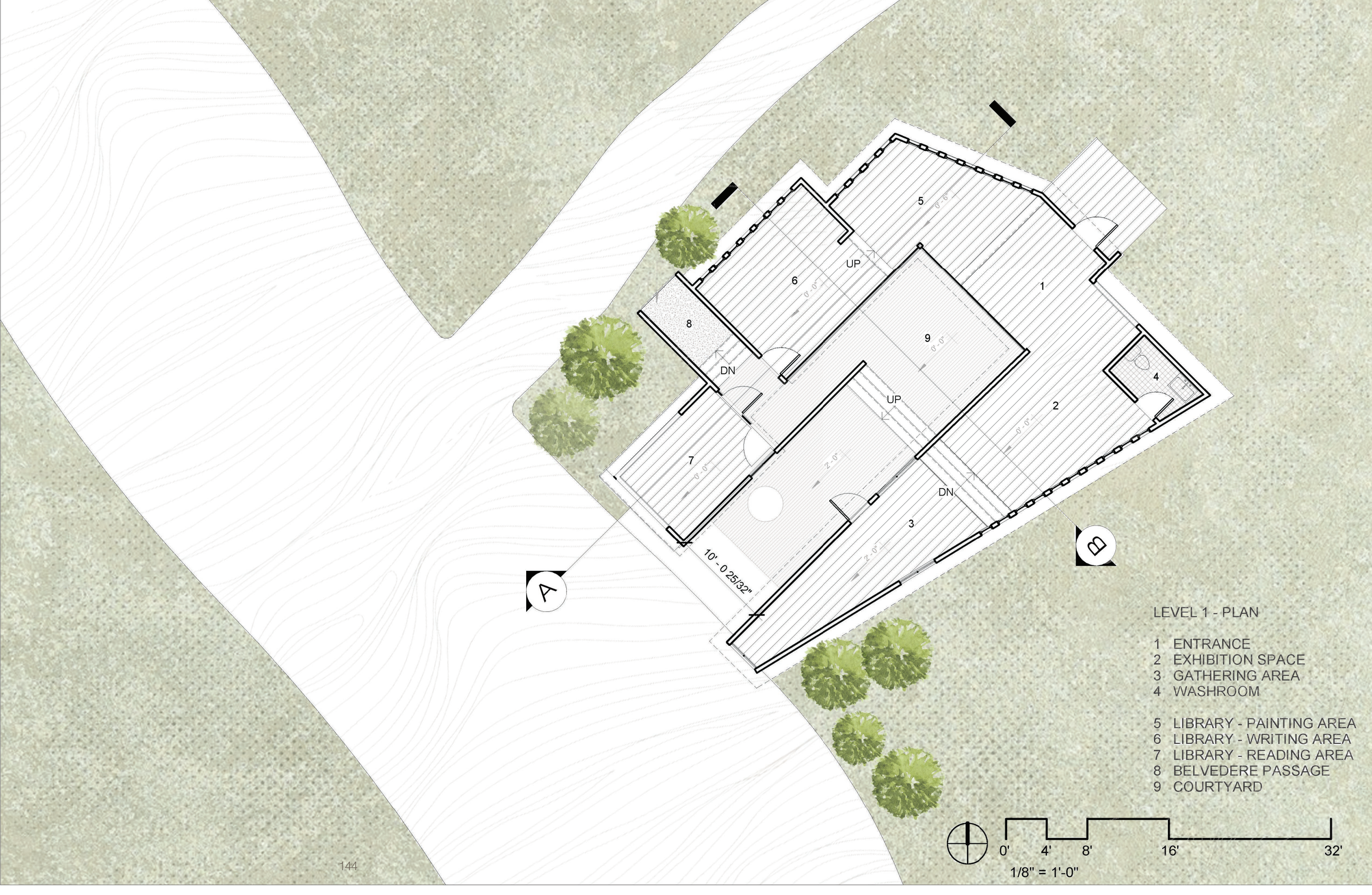
ALTHOUGH THE STUDIO PRIMARILY FUNCTIONS AS A PRIVATE WORKSPACE, IT ALSO ACCOMMODATES OCCASIONAL EXHIBITIONS AND GATHERINGS FOR FRIENDS, COLLECTORS, AND CLIENTS. THIS DUAL CONDITION INFORMS A SPATIAL ORGANIZATION DIVIDED INTO DISTINCT PUBLIC AND PRIVATE WINGS, ALLOWING MOMENTS OF SOCIAL ENGAGEMENT WITHOUT DISRUPTING THE INTIMACY OF THE ARTIST'S DAILY PRACTICE.

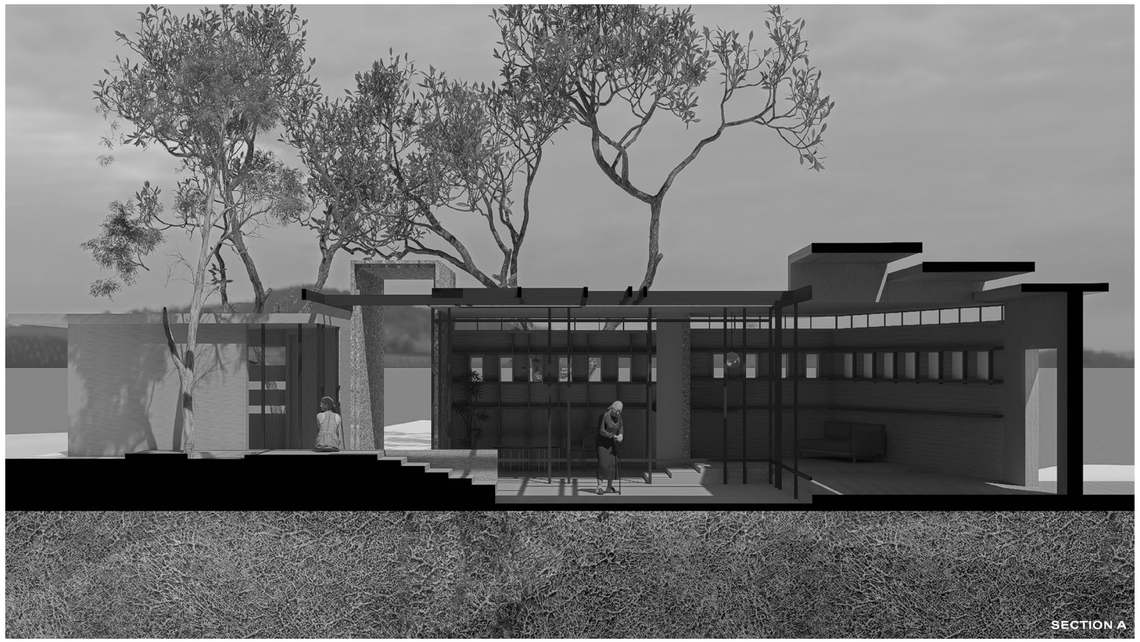
A CENTRAL COURTYARD MEDIATES BETWEEN THESE TWO ZONES, INTRODUCING NATURAL LIGHT DEEP INTO THE INTERIOR WHILE ACTING AS A QUIET TRANSITIONAL SPACE. THROUGH



+2'
Bookshelf
Bookshelf
-1'




5
6
1
8
9
4
DN
UP
UP
2
7
3
DN
10' - 0 25/32"
A
B
LEVEL 1 - PLAN
1 ENTRANCE
2 EXHIBITION SPACE
3 GATHERING AREA
4 WASHROOM
5 LIBRARY - PAINTING AREA
6 LIBRARY - WRITING AREA
7 LIBRARY - READING AREA
8 BELVEDERE PASSAGE
9 COURTYARD
0'
4'
8'
16'
32'
1/8" = 1'-0"



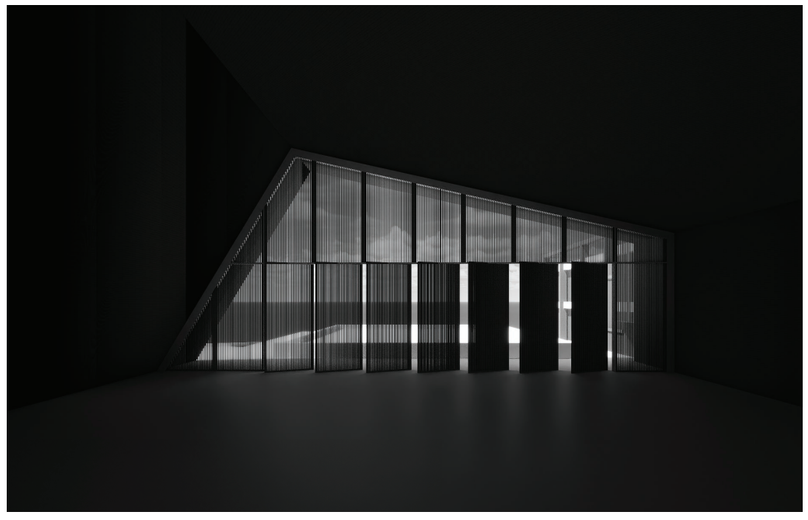
SECTION A

SECTION B

PERSPECTIVE A

PERSPECTIVE B

PERSPECTIVE C



REVEL FARM - A CULINARY SCHOOL
ADVANCED DESIGN STUDIO IV PROFESSOR STEVE COOKE

REVEL FARM

A CULINARY SCHOOL IN
DALY CITY, FL

THIS PROJECT PROPOSES A PRIVATE CULINARY INSTITUTION OWNED BY A FARMER WITH A DEEP PASSION FOR BOTH AGRICULTURE AND COOKING. HIS VISION IS TO CULTIVATE AND SHARE THIS CULTURE WITH PEOPLE OF ALL AGES WHO HOLD SIMILAR INTERESTS. THE INSTITUTION IS DESIGNED AS A TWO YEAR RESIDENTIAL CULINARY PROGRAM THAT INTEGRATES EDUCATION, FARMING, AND HOSPITALITY. FRESH FARM PRODUCTS, TOGETHER WITH STUDENTS' CULINARY WORK, ARE SHARED THROUGH A FARM TO TABLE DINING EXPERIENCE FOR GUESTS WHO TRAVEL TO AND STAY ON SITE.

THE CLIENT PROVIDED A LARGE PLOT OF LAND AND REQUESTED THAT THE PROGRAM BE ORGANIZED INTO TWO PRIMARY COMPONENTS. ONE WING IS DEDICATED TO EDUCATION AND STUDENT RESIDENCE, WHILE A SEMI SEPARATED WING ACCOMMODATES TOURISTS. ALTHOUGH THE TWO GROUPS HAVE DISTINCT NEEDS, THE DESIGN AIMS TO ALLOW BOTH STUDENTS AND GUESTS TO ENJOY THE COMPLEX AND SHARE EXPERIENCES WITHOUT CONFLICT. THIS REQUIRED CAREFUL EVALUATION

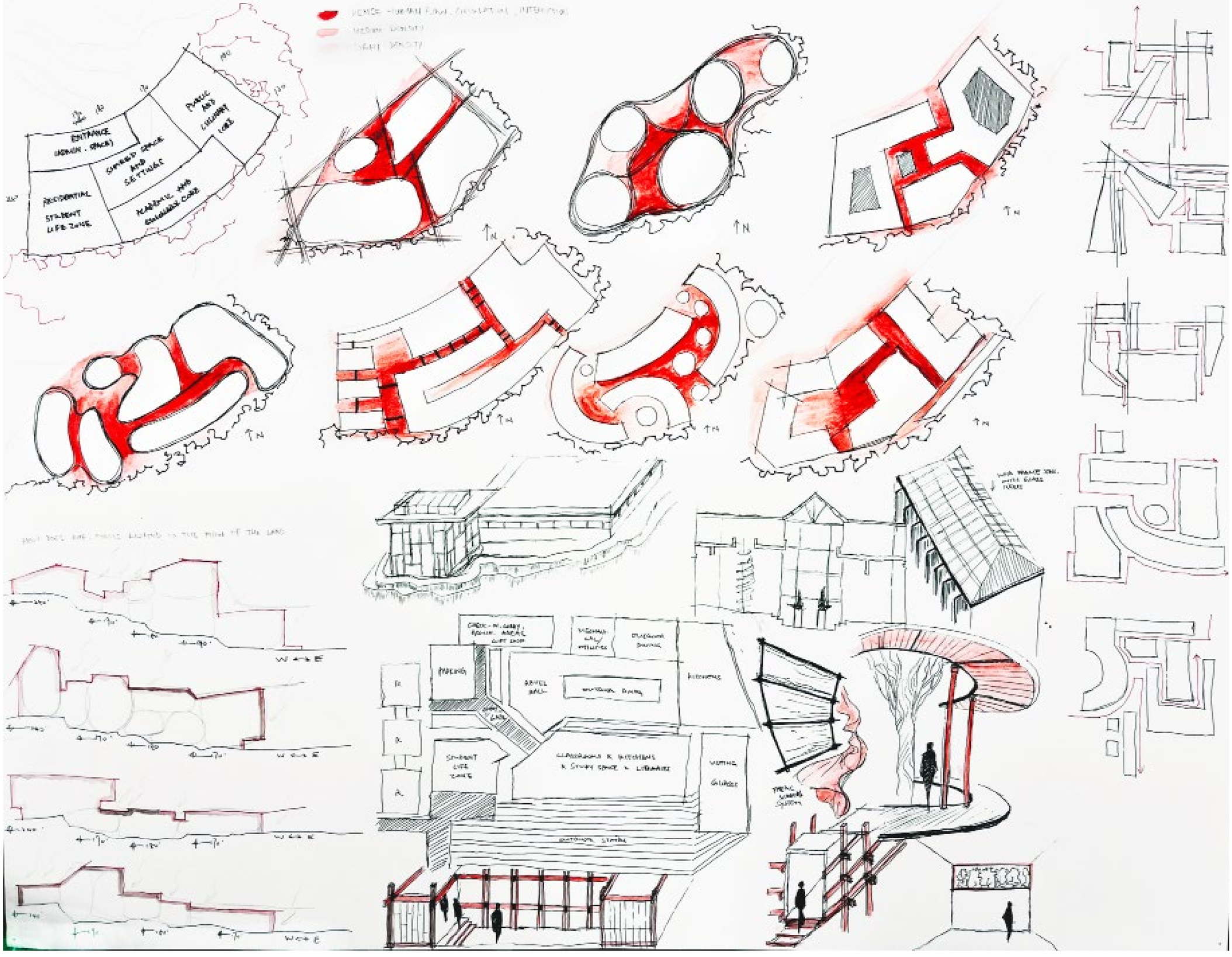
THE DESIGN STUDIO FOCUSED ON FRANK LLOYD WRIGHT'S PRINCIPLES AND THEORIES, AND THE PROJECT SITE WAS LOCATED ON A PIECE OF FARMLAND IN DADE CITY, FLORIDA, WITH IRREGULAR GEOGRAPHIC CONDITIONS, INCLUDING STEEP SLOPES AND FULL EXPOSURE TO CHANGING WEATHER. THE PRIMARY DRIVING PRINCIPLE OF THE DESIGN IS THE PHYSICAL EXPERIENCE AND WELL BEING OF BOTH STUDENTS AND VISITORS. THE STUDENT WING, WHICH INCLUDES HOUSING, CLASSROOMS, DEMONSTRATION KITCHENS, AND RECREATIONAL SPACES, IS PLACED ON ONE END OF THE SITE. THE GUEST WING, CONSISTING OF HOTEL ACCOMMODATIONS, LEISURE SPACES, RETAIL, AND A LARGE EVENT VENUE FOR CONFERENCES, WEDDINGS, AND GATHERINGS, IS LOCATED ON THE OPPOSITE END. THESE TWO WINGS CONVERGE AT THE CENTRAL DINING HALL, KNOWN AS REVEL HALL, WHICH IS POSITIONED ADJACENT TO THE PUBLIC LIBRARY.

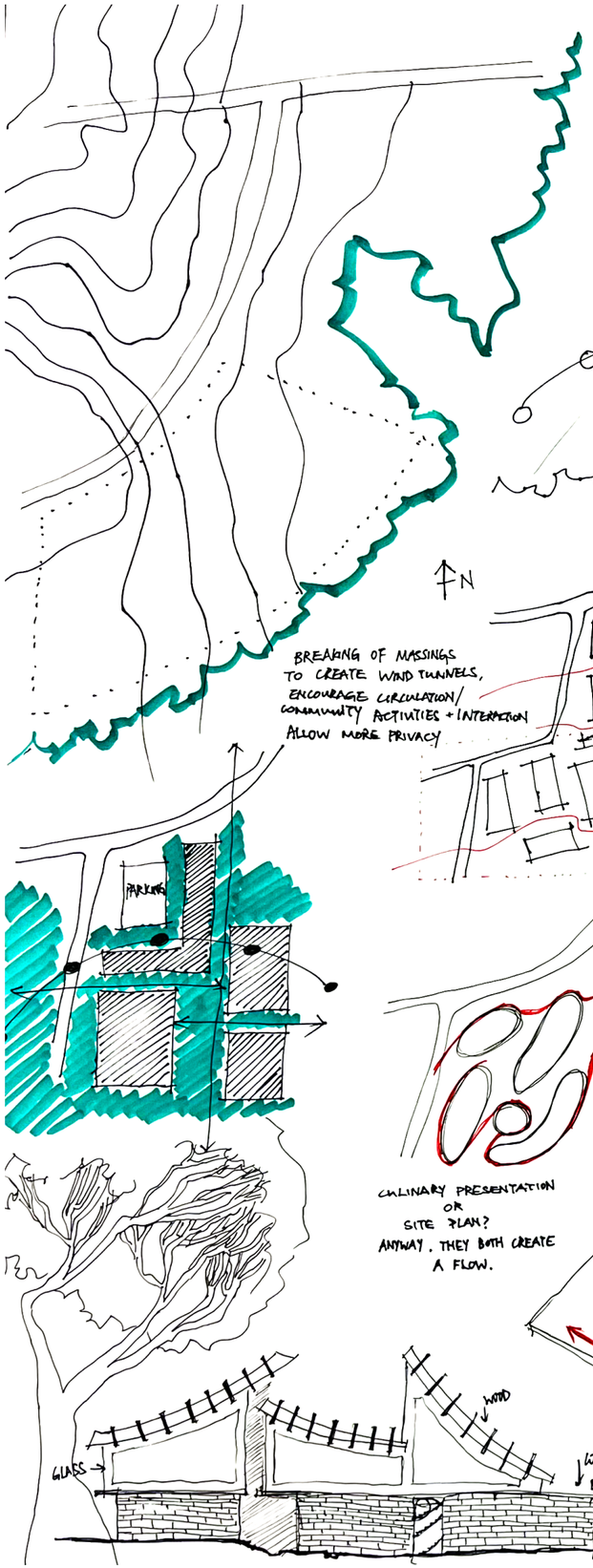
PLACING THE MAIN DINING HALL NEXT TO THE LIBRARY FOLLOWS THE IDEA THAT KNOWLEDGE IS NOURISHMENT, AND THAT FOOD ITSELF GENERATES KNOWLEDGE. THIS RELATIONSHIP ENCOURAGES BOTH STUDENTS AND GUESTS TO DEVELOP A SHARED UNDERSTANDING AND APPRECIATION OF THEIR EXPERIENCES WITHIN THE COMPLEX.

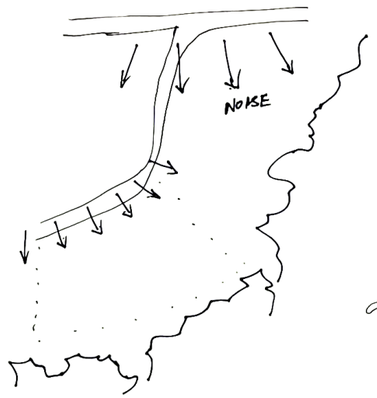
THE OVERALL COMPLEX IS COMPOSED OF MULTIPLE SEPARATED BUILDING MASSES CONNECTED BY CIRCULATION PATHS AND OPEN SEATING AREAS. THESE IN BETWEEN SPACES ARE DESIGNED TO PROMOTE MOVEMENT THROUGHOUT THE SITE AND INCREASE OPPORTUNITIES FOR INTERACTION AMONG ALL OCCUPANTS. TREATED WOOD STRUCTURES AND WOODEN SCREENS

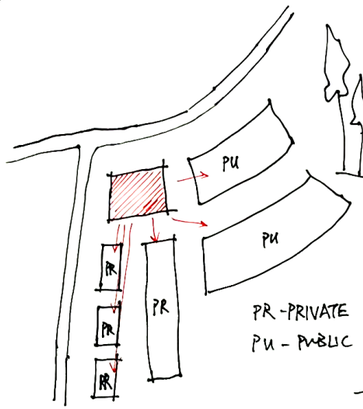
SITE PLAN WITH FARM

1/128” = 1’0”

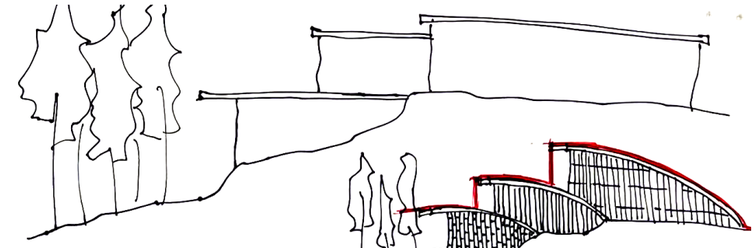

ENTRANCE
PUBLIC AND LEISURE USE
RESIDENTIAL
STUDENT LIFE ZONE
ACADEMIC AND
N
PARKING
HOTEL
KITCHENS
STUDENT LIFE CENTRE
VISITING
GALLERY

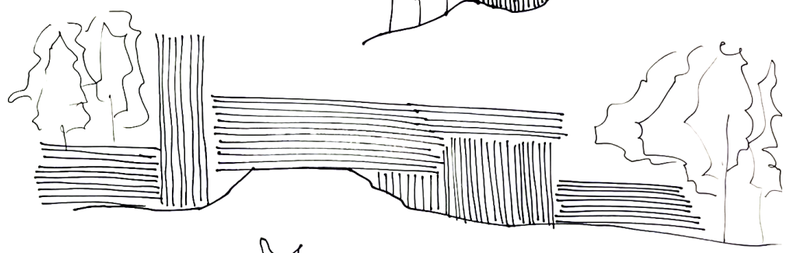


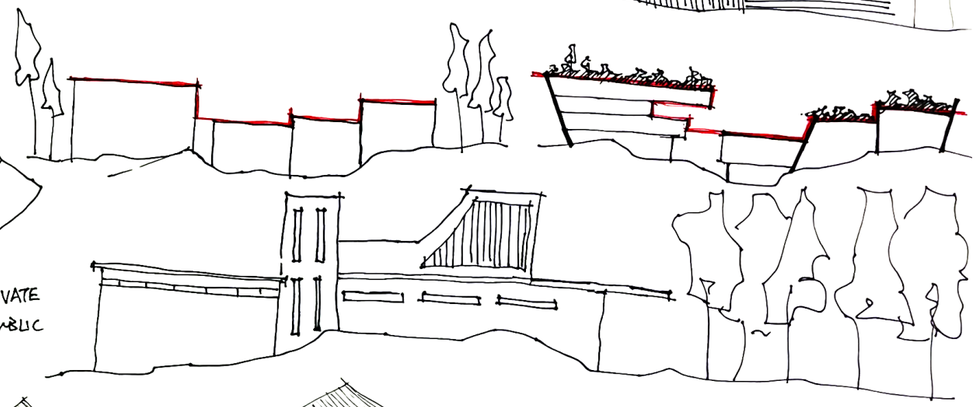


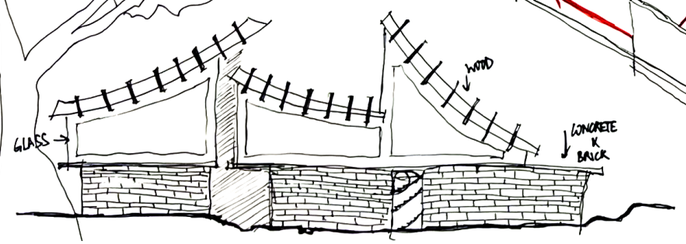


PR - PRIVATE
PU - PUBLIC

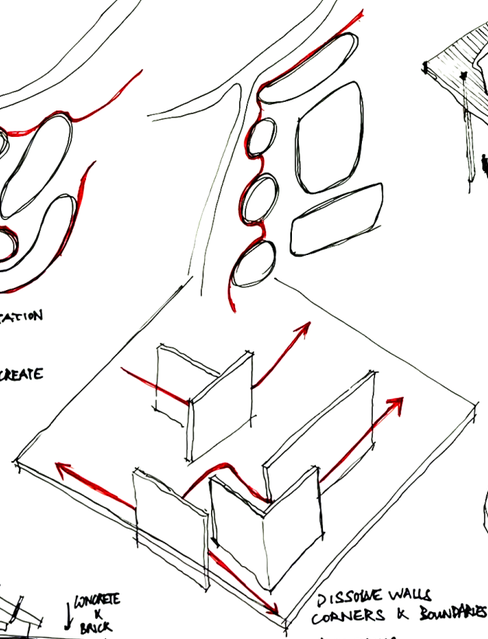






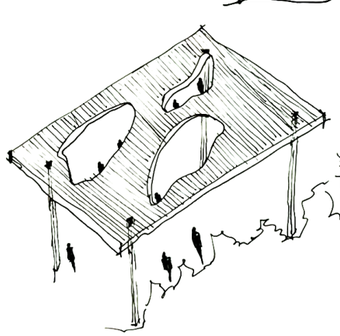


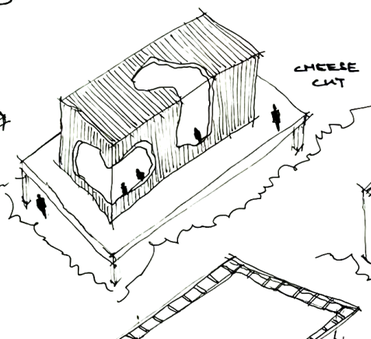
CULINARY PRESENTATION
OR
SITE PLAN?
ANYWAY, THEY BOTH CREATE
A FLOW.

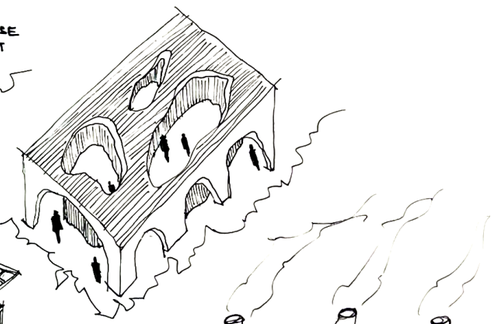


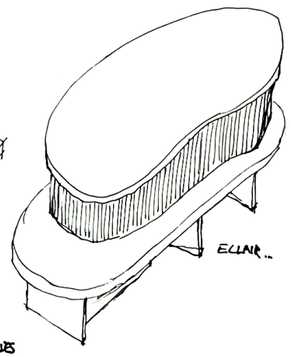
DISSOLVE WALLS
CORNERS & BOUNDARIES

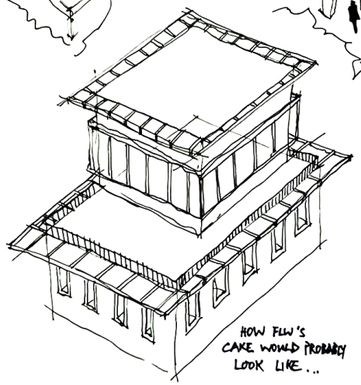
OPEN PLANS,
INTERPENETRATING SPACES



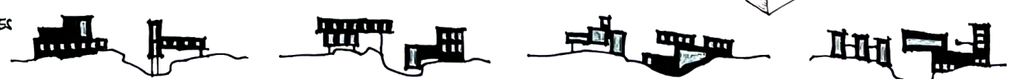


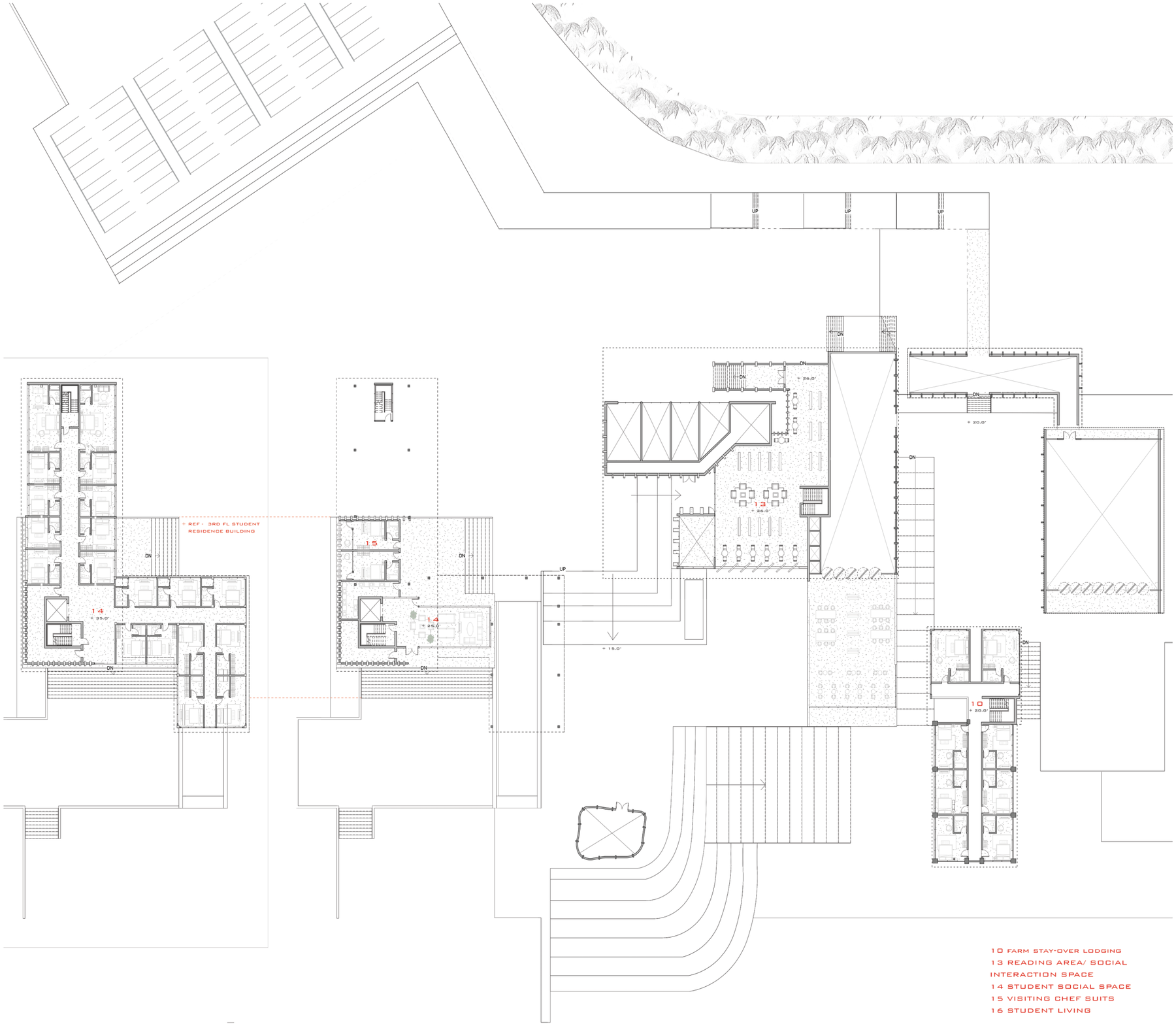






HOW FLW'S
CAKE WOULD PROBABLY
LOOK LIKE...



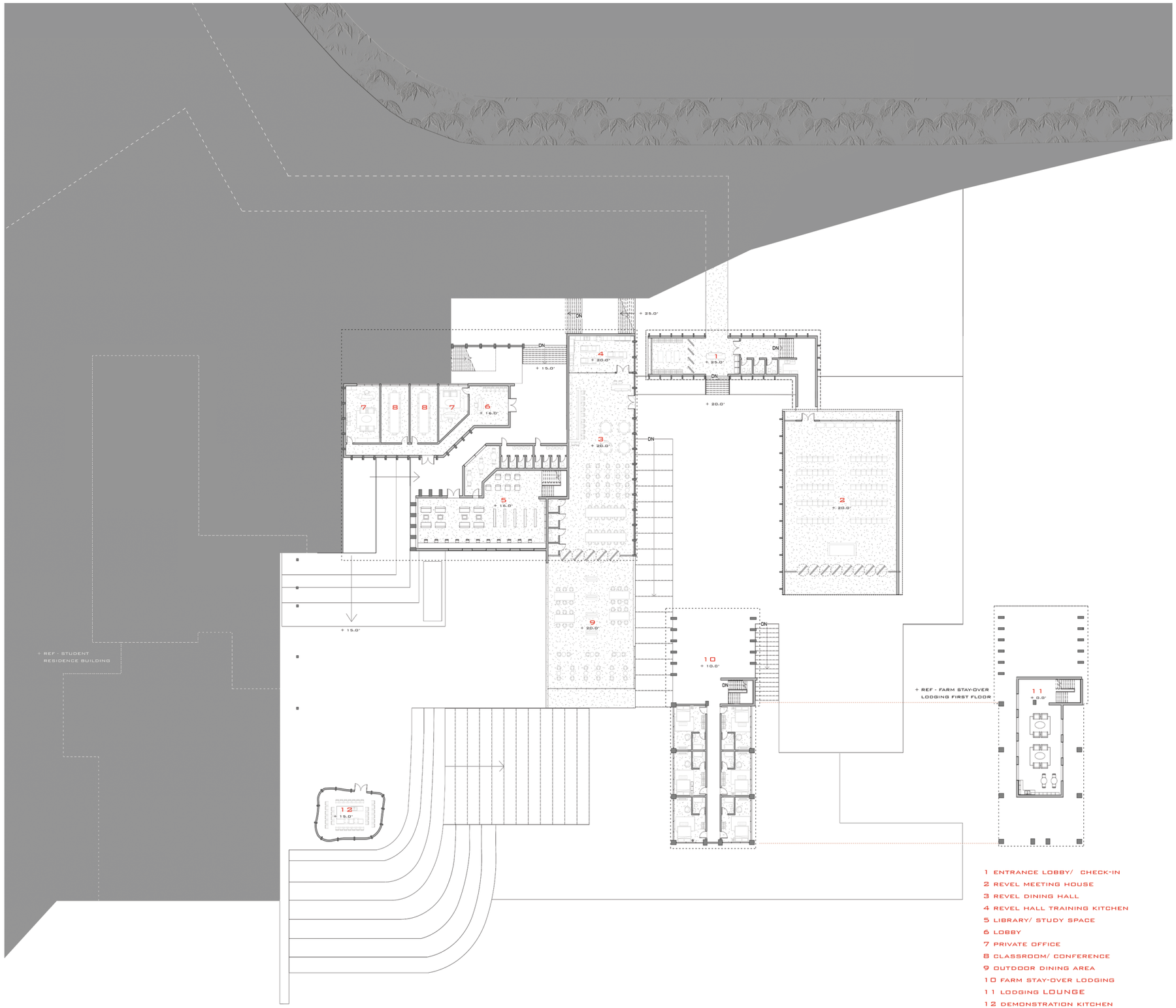


10 FARM STAY-OVER LODGING
13 READING AREA/ SOCIAL INTERACTION SPACE
14 STUDENT SOCIAL SPACE
15 VISITING CHEF SUITS
16 STUDENT LIVING

N

SCALE 1/16" = 1'-0"

0 10 50

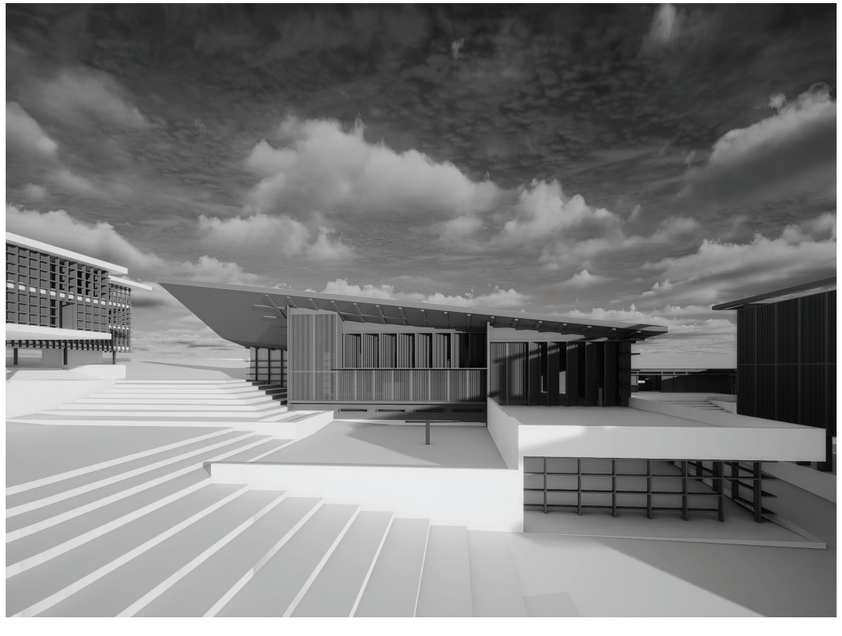


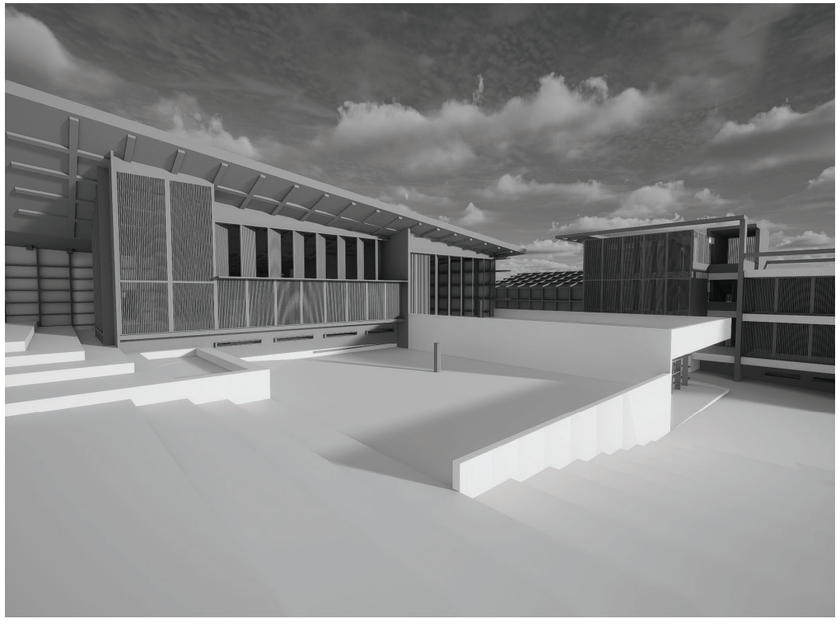
1 ENTRANCE LOBBY/ CHECK-IN
2 REVEL MEETING HOUSE
3 REVEL DINING HALL
4 REVEL HALL TRAINING KITCHEN
5 LIBRARY/ STUDY SPACE
6 LOBBY
7 PRIVATE OFFICE
8 CLASSROOM/ CONFERENCE
9 OUTDOOR DINING AREA
10 FARM STAY-OVER LODGING
11 LODGING LOUNGE
12 DEMONSTRATION KITCHEN

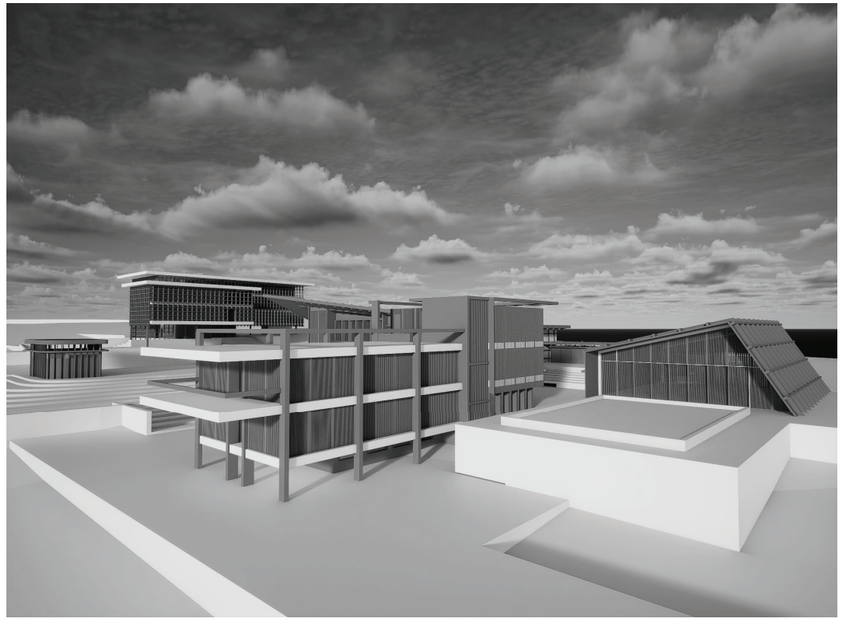
N

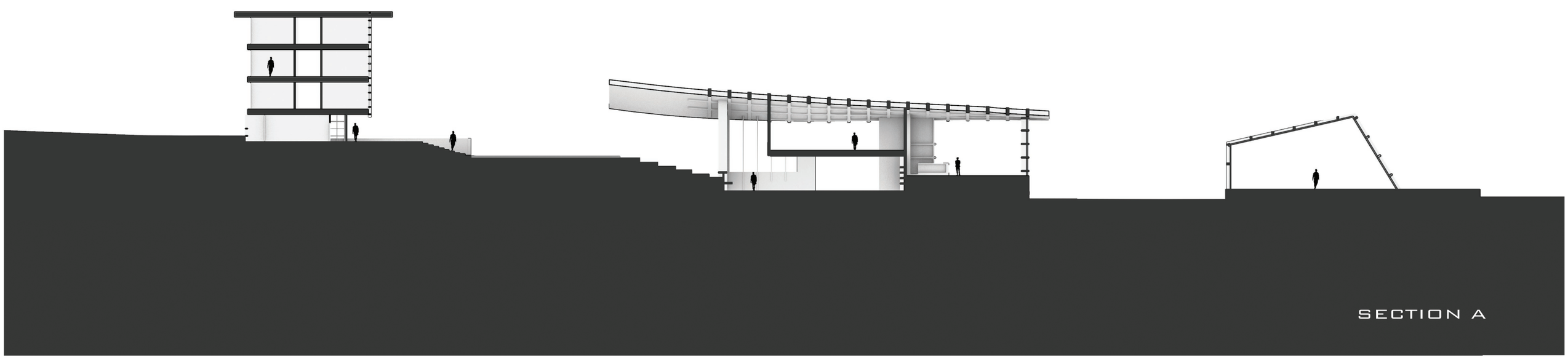
0 10 50

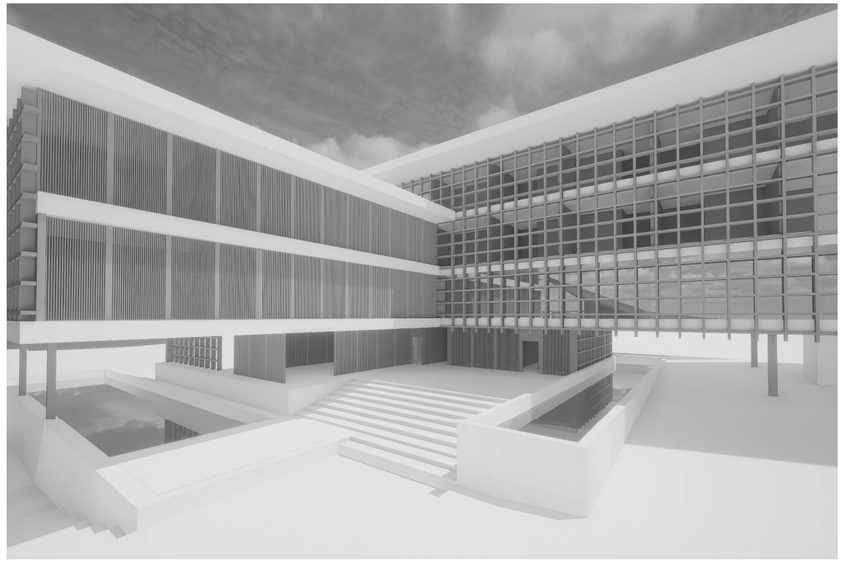
SCALE 1/16" = 1'-0"

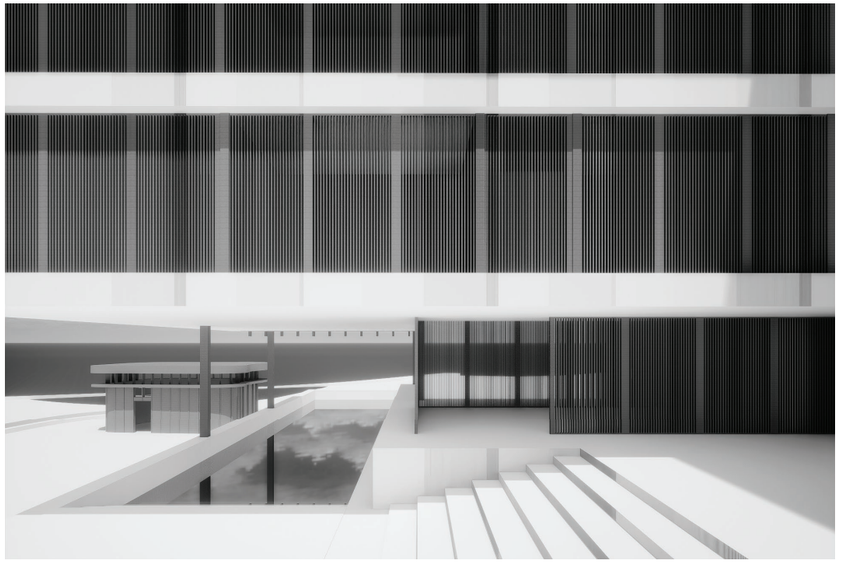


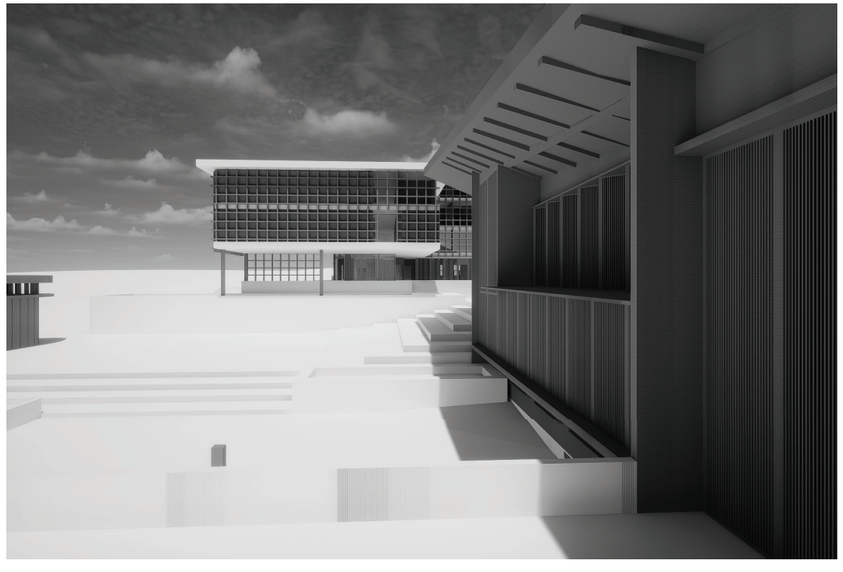


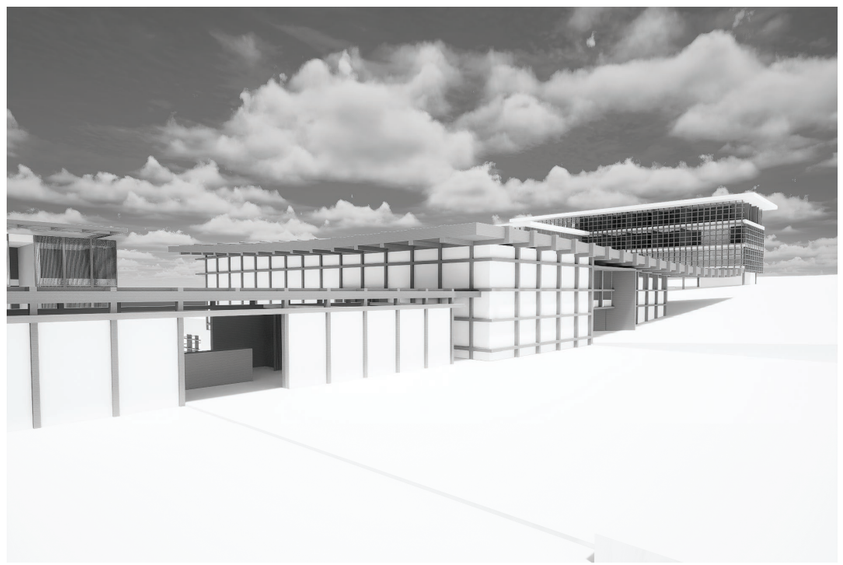


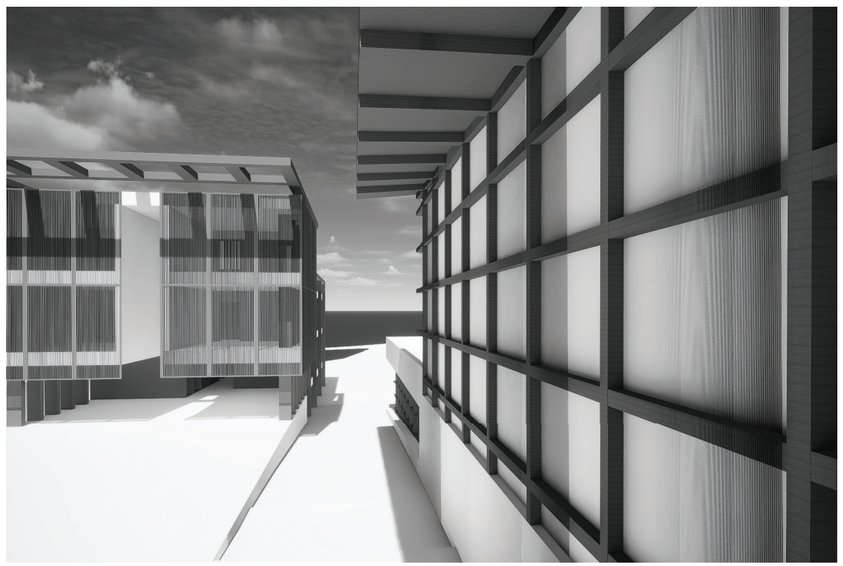

SECTION A

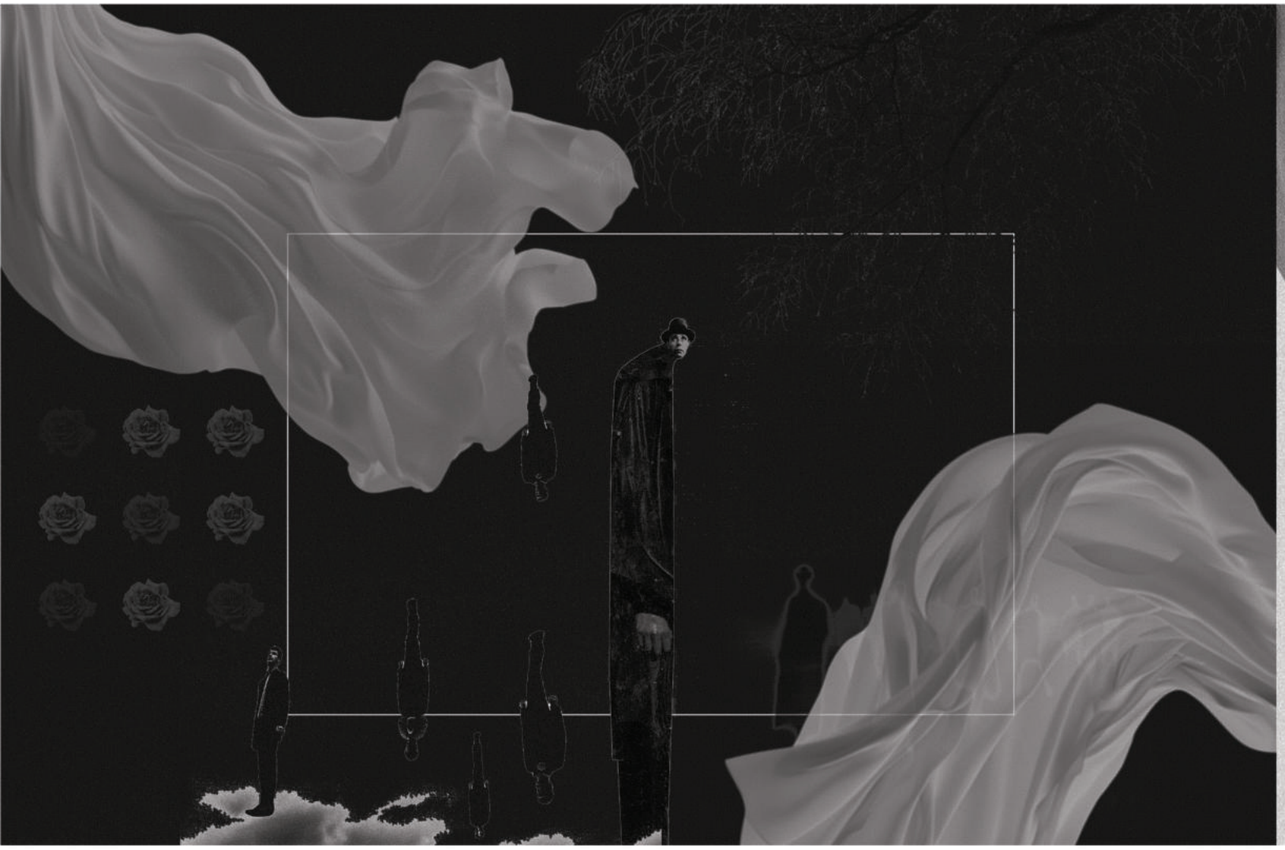












TERMINAL MASTER'S PROJECT

CONCEPTUAL COLLAGE

ADVANCED STUDIO PORTFOLIO SPRING 2024 - SPRING 2025 .